guitar PRESENTS

METAL MONSTERS

TRANSCRIPTIONS
(all bass lines included):

PANTERA
5 Minutes Alone

METALLICA
Battery

MEGADETH
In My Darkest Hour

ANTHRAX
Caught In A Mosh

SEPULTURA
Dead Embryonic Cells

SLAYER
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METAL MONSTERS

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Some material in this issue has been reprinted from the best of Guitar For The Practicing Musician's back issues.

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GUITAR FOR THE PRACTICING MUSICIAN, P.O. Box 1490, Port Chester, NY 10573 (914)935-5238

GUITAR PRESENTS (ISSN 1061-4400) is published quarterly by Cherry Lane Magazines, Inc., 10 Midland Avenue, Port Chester, N.Y. 10573-1490. Second class postage paid at Port Chester, N.Y. and additional mailing office.
Canadian GST registration R127967271. POSTMASTER: Send address changes to GUITAR For The Practicing Musician. Subscription Dept. P.O. Box 53063, Boulder, CO 80322-3063.
Submission of manuscripts, illustrations and/or photographs must be accompanied by a self-addressed, stamped envelope.
The publisher assumes no responsibility for unsolicited material.

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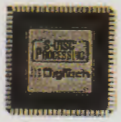

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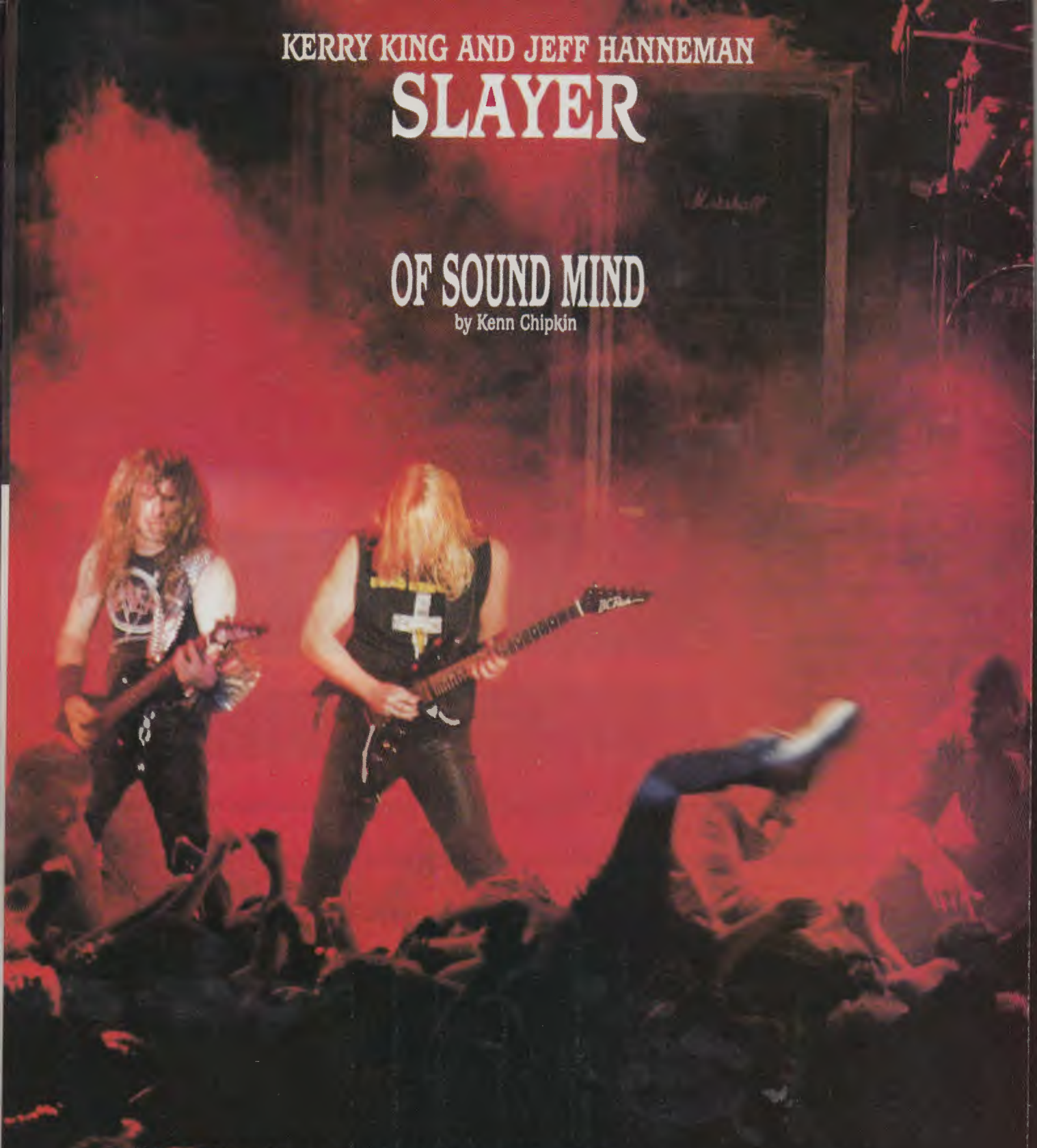
KERRY KING AND JEFF HANNEMAN

SLAYER

OF SOUND MIND

by Kenn Chipkin



Bob Leafe

Def Jam Records, a veritable halfway house of Rap, has now staked its claim, with Slayer, at the leading edge of Thrash, the other most potent form of musical protest to have arisen from the streets in the 80s. With an agenda that is anything but subtle, and a message that is possibly the only kind of brutally honest response a person of sound mind could have to the calamities and inanities of the current age, the players in Slayer have steadfastly adhered to their credo, as stated by Jeff Hanneman: "We wanted to be the heaviest group, not necessarily the fastest, just heavy, aggressive, violent." We unshackled ace music transcriber, Kenn Chipkin, from his tape recorder and gave him the dubious chance to direct his Sony at some human voices for a change. He came back with this transcript.

KERRY KING AND JEFF HANNEMAN

SLAYER

What were your early rock influences?

KERRY: I remember starting to play guitar in the 7th grade. I wasn't into music before then. I had older sisters, so I had to listen to their stuff. Back then, for influences, it would probably be the first Boston record. Once I got my own head and didn't listen to everybody else's music, it was old Judas Priest. I had guitar lessons for a year. After that I got into a band with my guitar teacher, which was convenient. They never went anyplace, but what was good about that band was that Tom was in it.

JEFF: I started playing when I turned 18. I saved up all my money and bought a guitar. A month or two months later I met Kerry. Next door from where I was working he had a band that rehearsed at this place. I was friends with them and used to mess around with them.

KERRY: Tom (Araya) didn't want to play for a long time. It was just me and Jeff for a while. He's got a lot more different influences than I do.

JEFF: Musically, I went through the whole rock 'n' roll thing; Led Zeppelin, Aerosmith. When we first got together I was into punk a lot, and that's where the speed of this band came from.

Did you ever sit with records and figure out songs?

KERRY: I did all the time. We used to do covers. I'd go home and pick out two or three songs a night. Priest songs, old Iron Maiden, Sabbath, AC/DC, UFO. Now, since we did that and went to our own style, all we listen to is the old 70's stuff again.

JEFF: I love listening to guitar players like Satriani and Yngwie. I get influenced a lot by them. But I don't sit down with it. I don't want to end up playing their riffs on our album.

How do you feel about what's going on right now?

JEFF: Thrash has broken through, but I think the only bands that are going to make anything out of it are Metallica, who have already done it, us, and maybe Megadeth and Anthrax. I think the rest are just going to be forgotten.

KERRY: Now it's going toward the smaller versions of what Metallica started. There's a new wave of heavy metal—sleeze rock, Guns N' Roses. He's got some Tyler in his voice. So does the guy from Cinderella. I think glam should be nuked off the earth. It should be done away with.

JEFF: I've been getting into the old style rock stuff like the Cult and Danzig. They're like AC/DC meets Jim Morrison. That's what I like to listen to, but then I have all my guitar heroes, like Yngwie and Joe Satriani. A friend took me to one of Joe's shows. I didn't know who

Mark Weiss / MWA

he was. When he came on, my jaw dropped. At soundchecks we do something off the *Surfing* album. Steve Vai is incredible, too. His *Flexible* album is great.

But the Slayer style remains unchanged.

JEFF: Right, unless we feel we want to play something else, but right now we don't. Listen to *South of Heaven*; the last track has mellow guitar. I wrote that three years ago on my old four-track. It was something I loved, but didn't feel at the time was right for Slayer. Now we worked it into that song. I don't know what we'll be doing in a couple of years. Right now we're happy with what we're doing. Me and Tom have been getting into classical music lately. I was strictly into punk rock. We started with the aggression, and now we're starting to mature as a band and get into other things.

How do you approach the music in terms of writing?

JEFF: Instead of saying, we're going to play fast, the kids will love it anyway; we are our own worst critics. We sit there and go, no, that's not the way it should be. Let's work on this riff and make it better. The way we go about writing songs, we take the time and think about it. We can say, that's good, but if we did this it would be better. Me and Kerry like to surprise people. If something would generally be written one way, we switch things around to be different.

KERRY: There's no formula. There's only been one or two occasions where we've had lyrics written before we had a song. We usually write pieces of songs, like 30 riffs, and try to figure out which riffs fit together best to be a song. At the end of the song then we try to fit lyrics into music instead of music to lyrics.

JEFF: There's two ways I write. I either know exactly how the song is going to go in my head and I just write it, or I have the riffs and I get together with Kerry and we kind of work it out.

KERRY: Usually me and Jeff just come in with riffs and show it to Tom. This album he contributed the lyrics more. Me and Jeff almost always have riffs to bring to the rehearsal or we'll get there an hour and a half early and we'll have an idea for a riff and make it better till everybody gets there, and then show it to them. Maybe one song per album we'll have something worked out. A lot of times, on this last album, I'd go in and do one or two takes and I guess Jeff went in and did three or four.

Is that the usual way you do solos?

KERRY: It depends. We usually have to do leads before we're ready. We say we'll be ready in a couple of days, and they say, okay, you're doing leads today. So we try it. We'll go in and fiddle around with how we're going to start it and go from there. I get a starting lead deal and go on from there.

Do you discuss what each of you will do?

KERRY: No. We both listen to it and if somebody really doesn't like it, like if I didn't like Jeff's, he'd probably redo it. If he really didn't like mine, I'd probably redo it. If we trade off leads and they don't work together, somebody will change.

You don't hear that too often, two lead guitar players sharing the responsiblity all the way down.

JEFF: There will be times when Kerry comes in to do his part and I'll come in and fill in my gaps and he'll go, "You just blew me away. I've got to go back and redo mine." There is a little bit of competition. One thing me and Kerry have been trying to put together since day one is a real hot double solo. We want to do that, but we haven't gotten around to it yet. We take so much time writing the songs, the record company says, "Come on, we've got to record the album." So we don't have time to do it. I've been working at it at home and maybe on the next record we'll have one, because I love double solos.

Was this album done live in the studio?

KERRY: We did drums, bass, and both guitars at once. Then we wanted a better guitar sound, so we did all the guitars over again. The drums are all live. The lead guitars and vocals are all overdubs.

When you play live does the stuff have to be tightly rehearsed?

KERRY: We've played together for so long, all we did was practice three days to get ready for the tour. Getting the speed back takes maybe seven days to where it's not sloppy as hell on the real fast songs. You can't replace the feeling of being on a stage with anything.

JEFF: I've always had confidence with my playing and being on stage. I've never been nervous. It's something I like to do, and have fun doing. It doesn't matter what size the crowd is; I just go out and have fun. Tom, the singer, throws up sometimes before he goes on. He gets nervous, especially with big crowds. If we play L.A. and his family is there, he gets nervous. I just have a good time.

KERRY: You can hate it to death, but the time you're on stage is worth it.

Tempos get faster live.

KERRY: We've got to keep a cap on that this tour. Last tour they got silly. They were real fast. This year we kind of realized what we were doing. Our last album was way faster and the songs live were even faster. Part of what we did this tour and album was to be different.

Do you copy your solos?

KERRY: Most of them we do. We just do them in the studio once and before we go on the road we have an idea of what we do. It might be a little off, but it's pretty close.

Are there scales that you think of when you solo?

KERRY: I can only tell you that I know for a fact one scale. It's the Dorian mode. In learning guitar I was just getting into the names of scales when I quit and started going by ear. It might start with a Dorian scale, but in the period of a start to the finish of a lead it's going to be mayhem.

JEFF: I practice all the time. I just like playing. I learn scales. I've been working on major and minor arpeggios. I don't know how to read music. Ever since the beginning I've been self taught. I want to start getting into the technical side of it. I've got a friend in Suicidal Tendencies and he throws me

Continued on Page 168

Frank White

Pop Quiz: Which is the *most* important factor for becoming a great musician?

Ability to read music notation or tablature?

Long hair?

A great EAR?

Heartfelt inspiration?

Good technique?

A cool tattoo?

A decent guitar?

Trashed jeans?

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In response to questions about our guitarist model: Yes, Mike's tattoo is genuine—not the wash-off kind. The design depicts an eagle carrying a red guitar over a lucky green dragon. Mike poses with his own ear, and encourages all musicians to excel by developing their own ear for music. ©1992 AEMP, Inc.

SLAYER

Continued from Poster

scales now and then. "Ghosts of War" has a little solo with the arpeggios, so it's starting to creep in there.

The echoey effects on "Mandatory Suicide" reminded me of Hendrix.

JEFF: That was me.

KERRY: I think it's kind of Doors-like. Tom likes the Doors a lot.

JEFF: Turn on the reverb and start hitting the guitar.

KERRY: I like effects-type stuff, but I wasn't in a position to use my effects like Jeff was. He's been messing with his, where I was moving this year. He practiced a lot and had all his effects wired.

On the record it sounds like you play really loud in the studio.

KERRY: I play through a Marshall 100 watt head. We might have used two heads and two cabinets. We've done that before. On the older albums the sound is bad, production-wise, because we're in real cheap studios. We use two stacks apiece. Our guitar sounds are getting better. It's real hard to record guitars. You get your live sound and say, this sounds great. You go inside, and what happened?

I wonder why bands don't try recording in a hall?

KERRY: That's how my guitar was—it was in a hallway with baffles. It was high walls. I get the sound I want in the room, then it goes through the board into the speakers in the listening room, and its screwed up.

JEFF: We also use Boss 10-band EQ's and SPX-90's. The Boss EQ has a little overdrive to it. I think we get our extra sound from the EQ's. We use it for more power. I want a fat, crunchy guitar sound. For rhythm sounds I used to use the B.C. Rich Bitches, with the pre-amp switch on it, but now I use a Jackson with EMG's. When I do my solos it's straight; I don't need any pedals or extra overdrive. For Slayer, that's what I use. At home I use a Strat. I love that sound. It has so much feeling. The solos I play at home have more feeling; they're bluesy. They wouldn't be right on stage with Slayer. I love blues: B.B. King, Led Zeppelin. I explore the Yngwie-type melodic riffs. I've got one that we do at soundcheck. I wouldn't do it with Slayer. We wanted to be the heaviest group, not necessarily the fastest, just heavy, aggressive, violent music. That's something I still want to do, but when I'm not doing Slayer, I like doing other things too. I have an eight-track at home and make home recordings. The solos I like to play are on those tapes. I can see it eventually evolving and getting into the Slayer mode.

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Mystery Word Grid

		J			
H	E	A	V	Y	R
	E				
			A		
				L	

MYSTERY WORD

WORD LIST and LETTER CODE chart

HEAVY.....R	LEAVE.....C	METER.....E	MAJOR....D
ABOVE.....J	VOCAL.....X	MODAL.....I	CORAL.....A
TRILL.....M	ENTRY.....B	SPOIL.....F	PITCH.....N

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It was the Showdown at Sundance (a club on Long Island). In matching Air Jordans and shredded Levis, two of metal's most notorious heavies, Megadeth's Dave Mustaine and Danny Spitz of Anthrax, broke bread together for the first time. In this corporate age of processed rebellion, they were the true rebels, who have managed to gain for their intense and relentless music full major label support. At the Sundance summit they were prepared to grapple with the important issues of our time: The relationship of Punk to Thrash; How to get endorsed by Jackson Guitars; how to find the switches on your Yamaha SPX-90; and whether or not the members of either band wear pink underwear. We sent our Music Editor, Andy Aledort, along primarily to referee this Lollapalooza on Long Island.

THE MASTERS OF METAL

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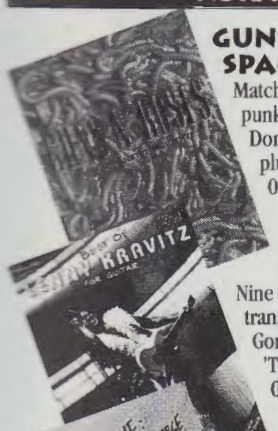

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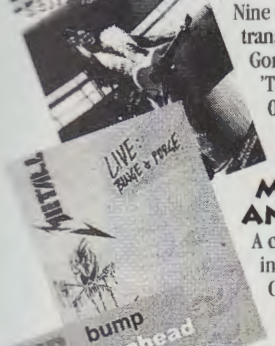

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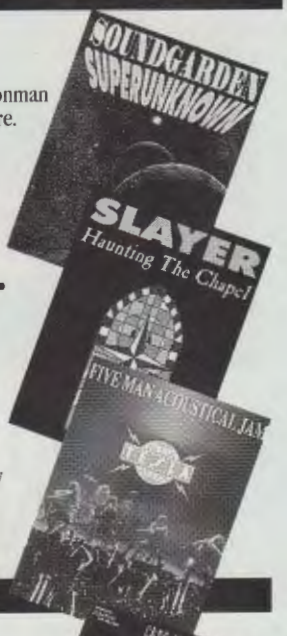

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Mark Weiss

Scott Ian muscles his way onto the poster

THRASHING IT OUT

Interview by ANDY ALEDORT

Dave: Punk started when I was in my teens, and everybody was into it. When I was in Metallica, I was into Motorhead and speed stuff was interesting to me. Now everybody and his brother is influenced by Metallica. There are kids out there playing stuff that I wrote years ago. It's like, this kid is influenced by me playing guitar!? It's weird to come to a scene, like six years ago, and all of a sudden you have all these new bands that are influenced by bands that also just started. A lot of bands who say they're influenced by Metallica don't even know their history.

Dan: Half of these kids don't even know what they're doing. Everybody's jumping on a bandwagon. They're just trying to play as fast as they can. A thousand bands came out and only the strong survived and they suck too. They're just following a pattern.

Dave: Look at Cinderella; they're popular now, but that makes you wonder if it's the typical casting couch deal. Facially, they all look like chicks. Talent-wise, those guys are zeros. Instead of saying, shake me, knock me out of my tree, and this kind of crap, we have songs that are about being socially aware of the world you're surrounded by. These guys are only talking about sex.

Dan: Everything they've done has been done before. You have all these other guys saying rock 'n 'roll is so easy to play. But you know if you're a guitar player, it's intricate to play. It's not just three chord bullshit and singing about a girl. The only three chord band that's amazing is AC/DC. Look at Motley Crue. They're supposed to have this heavy image now. Jump on the bandwagon why don't you?

Dave: First they're closet queers and then they turn to saint worshippers. Pretty soon, they're going to be the Village People.

Dan: We just write about what's inside of us and what came out every day with our parents when we were growing up, things that happened to us, everyday life. That's why the kids can relate it. It's just awareness, that's all. We hang out with our audience backstage. If we weren't playing music, I'd be one of those kids hanging out. It's about time someone wrote songs about normal everyday life. That's why this music is finally emerging in the United States, which is the last place to grasp this stuff. In the states it's so hard to break if you're not on an arena tour. But the label is behind us now. They woke up, man. They saw what was happening in Europe and Japan. Chris Blackwell understands. He's the Island Records guy. He signed U2 when it was like, what kind of music is this? He goes for it. He signed Frankie goes to Hollywood, which is the weirdest band I've ever heard.

Dave: I think everyone trumped up this image that the record companies are this big monster and as soon as you get signed to them that you're naturally wearing pink underwear. That's not true. If you're a good enough band and the company has faith in you, then you can have creative control and a lot of input toward where your career is going. They'll let you do whatever you want as long as you're doing good. We're coming to a turning point in our careers right now and I want to make sure that everyone knows that Megadeth is still Megadeth. Just because Chris dyed his hair doesn't mean that the band is going to change. It's pretty open for us to do whatever we want.

Dan: Just last year the record company didn't know what to do with us. We were signed to Island after we recorded *Spreading the Disease* and they didn't know how to market it. They had to license it out to other companies. Now it's on Island worldwide, cause they've got a grasp on it; they know what's happening; they know how to do it.

Mark Weiss

Danny Spitz & Joe Belladonna

Dave: People can relate to the same problems. Face it, we all have the same problems. It's a thread. It's like a good slap in the face to the Yuppies and all the others around here. It's saying, you're the ones that are wrong for thinking we're not capable of defending ourselves. We played Phoenix and I didn't say one word. As soon as "Peace Sells" started up, the audience was yelling along.

Dan: Another thing with this kind of music, when you go in the studio, you don't need a produc-

Mark Weiss

Frank Bello & Scott Ian

er. A producer doesn't know what to do with our kind of music. We've been doing it for seven years and no one is going to come in and tell me this should be this way and why is this part that way? That's why we used Eddie Kramer last time, because he was there with Page and it was the same thing. It was just him and Page and Page was telling him, this is the way it goes. We knew he wouldn't touch our songs. Even so, as we recorded a beginning to a song, the heaviest thing you ever heard in your life, he said, 'Why is it that long?' We said, 'You don't understand; this is the heaviest thing on the whole album.' Producers can't comprehend that. When we go in the studio, I've had my sound through my amp for the last five years and Scott's got his rhythm sound. I used Marshalls up until this year. I used Marshall 100 watts with a tc Box and a Crunch, and Kirk (Hammett) turned me on to Boogies when we were on the Metallica tour. So I hooked up an endorsement with them. They sent me some new ones when I was in recording, and they just blew me out. They have so many buttons. You gotta have somewhere to start from, like Kirk's settings, or somebody's settings to start from, and then get your sound back. It's the same rhythm sound I had on my Marshall. It's just got a lot more ZZZZ's to it. I don't need no boxes; I just plug straight in. It's just heavy sustain

Linda Matlow/Pix Int'l

Dave Mustaine

with the Jackson pickups.

Dave: Chris and I endorse Marshall. We're sold on them. To me Marshalls have classic tone. There a lot of stuff you can put between your guitar and your cabinet that is responsible for your tone. People in thrash bands or speed metal bands don't really go into effects that deep; if you do that's when people start saying you're selling out. Just recently I picked up a Rockmodule by Tom Scholz. It's incredible. You have complete control over the whole entire tone. I noticed I got my whole tone, and the one fader that's on there for the treble boost is so simple to use to increase your tone.

Dan: You use that with your Marshall?

Dave: It's killer. It's compressed, there's a noise gate, there's a phase filter, there's all kinds of stuff. Right now I got eight 100 watt heads and I use four of them live. I use two that are direct, two that are processed, but two of those four are standbys. One head on each side of those are modified by Lee Jackson. We got this whole variation of things that we go through. That in turn gives you like a real good up front mellowness, a rich sweet sound that sustainors have. Sustainors? That's a real tricky word. Some people can get feedback, other people can get that real feedback sound, not like a signal. The difference between sustain and feedback is one's annoying and one sounds good. Too many people think it's the same thing. So I got the Sustainor, the Chorus Delay, and I've also got the ADA Digitizer, which I use once in a great while in situations where the sound in the club is really bad and I have to use it. It enhances my guitar sound a little bit.

Dan: It widens it out. I don't use it for rhythm a lot. I use an SPX 90 for harmonies.

Dave: Oh, you got one of those, you dog!

Dan: I tried it in Japan. I did harmonies on the album and I play lead, so I gotta do the harmonies on certain songs. It pitch transposes just about any key you want. On the album I just plugged straight in. I used two noise gates for the Boogies which have three modes, rhythm one, rhythm two and lead. I use lead all the time. I use the SPX delay just for the solo.

Dave: That's weird that you're saying that. It reminds me of Gary from Exodus. He had a real weird setup. I don't know if he still does this, but he had two distortion pedals, and he left one on all the time and the other one would click on when he wanted even more distortion. To me it sounded like somebody was lighting up aluminum foil.

Dan: Have you ever been to a Marshall factory in Europe? They're all built by girls. The

Mark Weiss

Danny Spitz

whole assembly line is full of girls.

Dave: I used to take the backs off amplifiers and look for this one chick's name. I think it was Linda. They squealed like a pig in heat.

Dan: Someone just told me that Marshall came out with a head that's got five different kinds of volumes and you could get sustain and stuff.

Dave: It's a silver one, the 25th anniversary. It's supposed to be amazing.

I checked out the 50 Watt Silver Jubilees. They have a power cut. You can get it to switch from between 150 watts or 50 and 25

watts. It has a thing called a Rhythm Clip, so you can get a straight Marshall cleaner sound for rhythm; if you want your rhythm sound to be distorted, then it's got channels.

Dan: That never works though. You get your sound and that's it. Who wants to mess around?

Dave: You don't have time to find that shit.

Dan: I was just going to say, I can't even find the switches to my SPX 90. I only use it on two songs and it's like, where the fuck is it? Then you gotta try and find it to turn it off. The music's too fast. You gotta concentrate too much. It's not like you hit one power chord and it rings out. It's hard to find your sound. You gotta be unique.

Dave: Are you endorsed by Jackson now?

Dan: One of six people

Dave: I tried man, I tried

Dan: You gotta trash all your other guitars and play this one guitar. Just keep playing that. I'll hook you up. There's only six people in the world that are endorsed by Jackson

Dave: Congratulations

Dan: I've been playing it for about eight years. Nothing else; that's what they want. I like the Jackson. They cut them down. They do whatever I want, like using maple fingerboards, which I like. The pickup's like an EMG 81 but it's got more sustain to it. It's called a 58, and it's actually a rhythm pickup they use. They put a circuit board in the back with three switches on it. It's not bass, mid and treble, it's a different sound. It's not EQ, it's sound. It's also got a gain control. They keep changing the circuit board. They just rule, man. One time they didn't have the 81's to put in some of the guitars I was getting and they put a 58 in and said, just check it out. It was amazing.

Your use of tempo changes and different time signatures shows off outside influences wider than just the metal bands of the past. Where did that inspiration come from?

Danny: There's was always music playing in my house. My dad used to listen to jazz on a huge stereo system. My brother, who played bass with Sabbath for a brief while, is five years older than me, so not only did I grow up with the music that was happening at the time, like Iron Maiden and Sabbath, I was also growing up with music from five years before, like Cream, Priest, Hendrix and all that.

Dave: Me too. Except I had to listen to dance music. I have three sisters, and they listened to the Supremes, Marvin Gaye and Al Green.

Danny: I've been playing guitar half my life, that's 12 years now. I had tried playing other instruments, then I just tried guitar and it worked out. I took a year of jazz lessons with some teacher.

Dave: Tuning a guitar is easier than tuning the piano. I took the guitar and taught myself and watched a lot of people. Lots of blues guys. I'm 25 and I'm playing about 10 years. When I was with Metallica, their music was always 4/4. There were a couple of songs that were out of the standard time signature and I enjoyed that 5/4 kind of stuff, like "Money," by Pink Floyd. A lot of other bands are direct and straightforward; we like to go the other way by screwing around with time signatures. I just didn't want to be stereotyped.

Dan: You'll notice that in the bands that are huge, the members listen to a lot of different music. If the band listened to the same kind of music, it would sound like that. Everybody listens to different music and you have to tolerate it. In Anthrax, Joey listens to Journey, and Scott listens to Suicidal Tendencies and I can listen to jazz and anything straightforward, Maiden, Rush, even Rap.

Dave: There's songs you can appreciate, then there's songs that you like. I can appreciate jazz, but I don't like it. The other guys listen to it in the back of the bus and we have a war of the tape decks. Every time I have a chance I throw Gar's tape out the window. There's Weather Report tapes lying across the freeways all over the country. To have the ability and patience to sit there and listen to something that you know deep down inside you wouldn't listen to twice can be a good thing. I have to wake up every morning and listen to Hendrix. Gar loves Hendrix. I can't stand some of the feedback after a while. I like Hendrix, but Gar's got tapes of this guy sitting there going, ohhhh. It's annoying, but that's when the musician comes out and you can appreciate it coming in different ways. We put "Ain't Superstitious" on our last album. It wasn't like we were trying to break a barrier of bringing in an old classic and making it acceptable to our audience. To have a different version of an old classic like this is good. Chris's playing is reminiscent of the Jeff Beck style. Sometimes he sounds almost identical. That was a one take song. We tried it one time and I sang along with it and we just re-recorded the vocals. Everything else on there was one shot. It's not like we were trying to do a copy of "Paranoid" or Zeppelin. We wanted to do a song that was virtually unknown to our audience, and give an inspiring, new, innovative approach to the guitar through that song and show these kids that thrash can do something else. We can take a song that has no place at all being thrash like "These Boots Are Made For Walking"and just thrash it out.

We're doing "Skeletons in the Closet" in this issue.

Dan: That's probably my favorite solo on the album. I usually write all the rhythm behind the lead. I like doing that because I have fun with my leads— they tell a story. It's not just wail out. "Skeleton" uses a weird scale (Editor's Note: The Fifth Motive Harmonic Line). When I do a lead, I don't use only that scale. I'll use certain notes from different scales that fit the rhythm behind the song. I just play around and figure out what fits. I'll use some notes from a jazz (harmonic) minor and some notes from a blues scale. I'll look in my book, which I did years ago, and I'll pick out a jazz minor. I'll say, that sounds awful; that won't fit this kind of music. I'll just follow certain notes that are on target and incorporate other notes from other scales. That's the way you create a style. I never sat down and learned other people's solos. I'm not one of those guys that sat down and said, I'm going to learn every Jimmy Page solo there is. That's how come I've got my style. In this kind of style, the actual guitar is different than in all these other cheese bands. If you take a jazz lesson, they'll tell you to do everything up and down. In thrash it's all just down picking. To get that heavy sound, you've got to be standing in front of two stacks or it doesn't sound right and it doesn't even make you feel good. There's got to be something there. It's gotta be all time. It's got to be heavy ➜

Bill Kanerva

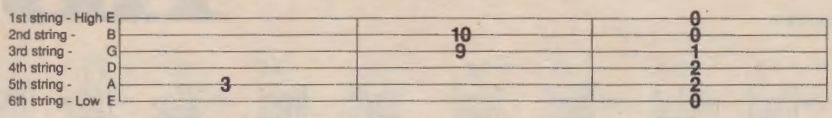
Anthrax

Rick Gould

Ex-Megadeth guitarist Chris Poland with founding band members Dave Ellefson and Dave Mustaine

tablature explanation

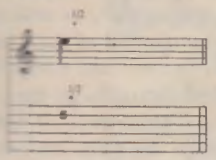
TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.



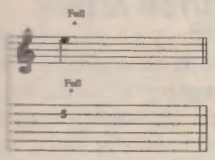
5th string, 3rd fret — 2nd string, 10th fret and 3rd string, 9th fret played together — an open E chord

Definitions for Special Guitar Notation

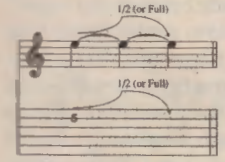
BEND: Strike the note and bend up a step (one fret).



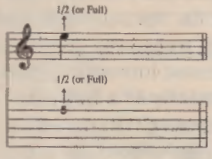
BEND: Strike the note and bend up a whole step (two frets).



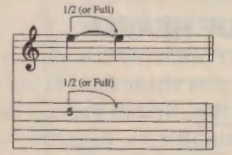
BEND AND RELEASE: Strike the note and bend up ½ (or whole) step, then release the bend back to the original note. All three notes are fretted; only the first note is struck.



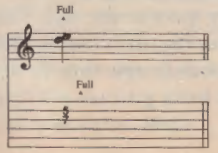
PRE-BEND: Bend the note up ½ (or whole) step, then strike it.



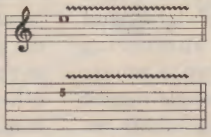
PRE-BEND AND RELEASE: Bend the note up ½ (or whole) step, strike it and release the bend back to the original note.



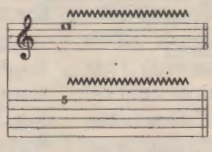
UNISON BEND: Strike the two notes simultaneously and bend the lower note to the pitch of the higher.



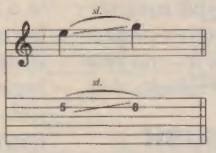
VIBRATO: Vibrate the note by rapidly bending and releasing the string with a left-hand finger.



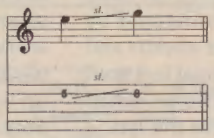
WIDE OR EXAGGERATED VIBRATO: Vibrate the pitch to a greater degree with a left-hand finger or the tremolo bar.



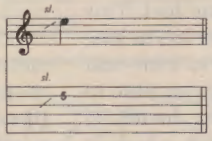
SLIDE: Strike the first note and then with the same left-hand finger move up the string to the second note. The second note is not struck.



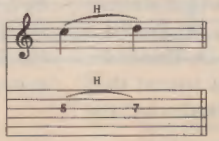
SLIDE: Same as above, except the second note is struck.



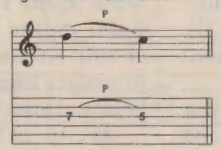
SLIDE: Slide up to the note indicated from a few frets below.



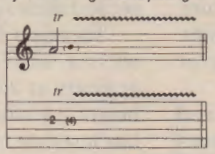
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



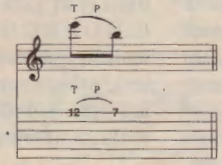
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



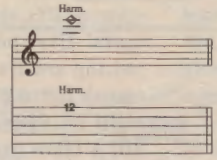
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



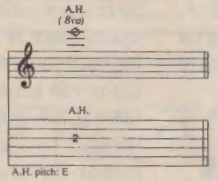
TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



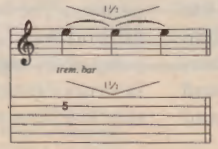
NATURAL HARMONIC: With a left-hand finger, lightly touch the string over the fret indicated, then strike it. A chime-like sound is produced.



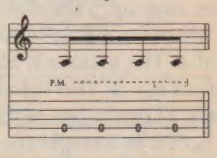
ARTIFICIAL HARMONIC: Fret the note normally and sound the harmonic by adding the right-hand thumb edge or index finger tip to the normal pick attack.



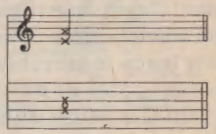
TREMOLO BAR: Drop the note by the number of steps indicated, then return to original pitch.



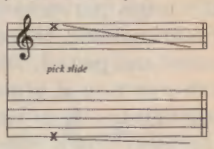
PALM MUTE: With the right hand, partially mute the note by lightly touching the string just before the bridge.



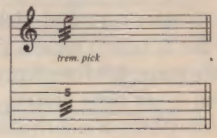
MUFFLED STRINGS: Lay the left hand across the strings without depressing them to the fret-board; strike the strings with the right hand, producing a percussive sound.



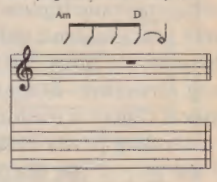
PICK SLIDE: Rub the pick edge down the length of the string to produce a scratchy sound.



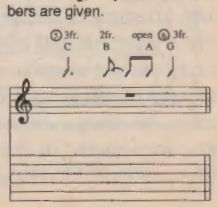
TREMOLO PICKING: Pick the note as rapidly and continuously as possible.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



SINGLE-NOTE RHYTHM SLASHES: The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



performance notes

IN MY DARKEST HOUR

E power chords are the pillars that support Eadd9 arpeggio figures played by the acoustic guitar. There's a meter shift to 12/8, where some interesting and varied guitar figures crop up. Take a look at Rhythm Figure 4, which has a little 16th-note skip on beats 1 and 4. The scale is E blues (E G A B♭ B D), minus the B. The F♮ in the B♭ power chord lends a Locrian feel to the proceedings.

Riff B is an eight-bar passage of running eighth notes that serves to further incite and agitate the groove. In the nine-bar section leading up to the meter change, all manner of 12/8 subdivisions are encountered: held notes, eighth-note triplets, 16th-note slurs, and quarter-eighth power chord movement. This leads inexorably to the 4/4 meter change and tempo increase.

Riff C is dense with chromaticism and 16th notes as it scurries around spoken-sung lyrics. Finally at Rhythm Figure 5 we get the classic chugging Megadeth rhythm riff. It is this that backs the guitar solo, a blur of non-melodic, frenzied gestures, both slurred and picked. The solo never leaves 12th-position E blues (E G A B♭ B D), although plenty of chromatic tones are dropped in. That's nothing compared to the chaos that prevails in the second solo (4:35). Talk about your slur blurs! More notes are slurred than picked for the first five bars until there's a rapid-picked descending line at bar 6, which recalls a surf riff gone tragically awry. It's free-form lead after that, but with every note picked, not slurred. Notice the rhythms are fairly conventional, too, but the start-and-stop feel of the lines, loosely based in E minor (E F♯ G A B C D), creates a disturbed effect.

Order is restored at the introduction of the quarter-note triplets in Guitar V. There's some vestigial lead guitar, in the form of whammy-bar dives, but we're back into the song structure. Megadeth supplies the musical climax in the form of a chromatically ascending power-chord riff that takes us all the way to the *denouement* of dreamy arpeggios first heard in the intro.

—Jon Chappell

DEAD EMBRYONIC CELLS

At first glance it doesn't look like anything strange is happening in the intro: there's palm-muted open E's interspersed among power chords. But the fact is, the first page of this song is devilishly difficult to play up to tempo because of all the chromatic movement in the power chords and variety of combinations of open E's and dyads. Changing to a half-time feel and throwing in a 6/4 bar doesn't help. The music stays relentlessly varied all the way up to the vocal entrance at the first verse.

After the vocals end, at the double-time section, there is some furious right-hand work in the rhythm guitar: alternating palm-muted E's with two-note power chords. Notice there's not a single ragged thread on these notes; the two guitars are tight and punchy.

At 2:10, 10 bars before the second verse, Gtrs. III & IV play a Locrian-sounding line (in F♯: F♯ G A B C D E). What defines that sound is the ♭2 (G) and the ♭5 (C). Notice that the second verse deviates from the first in form.

There's a Beatles-like guitar riff (albeit with a super-crunch treatment) that appears at 2:39, at the half-time section beginning with the lyric *"cells."* This is the last instance of human guitar playing as we know it. We then go into a monstrously difficult rhythm guitar section at the bridge and final four bars before the solo. The solo itself is in 12th- and 14th-position E minor (E F♯ G A B C D), but attempts to assign any worldly attributes to it beyond that are fruitless, other than to say it's fast, it's picked, it's non-melodic in construction, and woe to those who try to play it up to speed.—*J. C.*

CAUGHT IN A MOSH

Anthrax begin their rap-like rant with a stun-Gunn (as in *Peter Gunn*) riff based in E minor (Riff A). At the verse the tempo picks up to q=205, and the guitar figures are more metal-like: power chords connected by pulsing low E's. The slower pre-chorus and chorus (q=180) continue the metal feel until eight bars before the second verse, when Riff A takes over. (This is where the lyric's core, *"What is it? Caught in a mosh!"* occurs.)

At 2:52 there's a tempo change back to q=205, and then there's a groove change four bars later to double-time feel. This killing pace is what the guitarist has to look forward to when it comes time to solo—and come the time does, at 3:06. If you were to look at the notes without seeing the tempo in[illegible]ion, you might think it a lyrical minor-flavored solo. But at this speed it sounds as if it's brimming with kinetic energy, waiting to break free. It never really does, strangely, but other bizarre things do happen. The har[illegible]ony starts to get strange around bar 7, w[illegible]ere there's an F♮ and a jump of an augm[illegible]ted 2nd to G♯. This is the famous Phrygian Dominant sound that sports a ♭2, a majo[illegible] 3rd, and a ♭7. In E the entire scale is spelled E F G♯ A B C D, and every single scale note appears within a two-bar span (bars 7-8). A new motive begins at bar 9, but it's still the same scale. The solo winds its way down dramatically as well as positionally, so that by the end of the solo the guitar has worked its way from a high E at the 17th fret, second string, to an open-6th-string low E. As if that weren't low enough, Dan Spitz drops the whammy bar, and grinds our face under the collective jackboot of the stomping mosh pit. —*J. C.*

FIVE MINUTES ALONE

Funk chops is what will get you through the intro of this medium-slow seether. The muted notes (indicated by "x" noteheads), doublestop slides, and 16th-note syncopations are hallmarks of traditional funk playing. The difference here of course is that there's mounds of distortion and no subtle rhythmic interplay—the band delivers the figures in full rhythmic unison. Riff A and its cousin Riff B provide the release in an explosion of highly chromatic but melodic notes.

The first verse groove settles down a bit to a more stationary harmony. After a four-bar single-note line, the figure resumes, but under the heading of the pre-chorus. Things begin to unravel though, beginning with the wide-vibratoed notes in bar 3. Then a variation of the verse riff is recalled.

No surprises in the chorus, because the intro riff, Rhythm Figure 1, carries the eight-bar chorus. It's after the second verse and chorus, in the long, nebulous passage, where the freest and most interesting guitar work occurs. Essentially it's bent doublestops in the 16th-note rhythms, broken up by an episode of trem-picked, slow-bent notes. The lead guitar never really breaks free into lead land, and this contributes to the pent-up, smoldering feel of the song.

—J. C.

SOUTH OF HEAVEN

This song is built primarily around two electric guitars that play single lines in harmony and double the rhythm parts. The opening theme establishes an E minor tonality utilizing chromatically descending major third shapes. This phrase in not based on any particular scale, and the use of the descending thirds creates an eerily atonal effect. This is harmonized a fourth below by a guitar that's very quiet in the mix. This harmony line becomes the main theme (Riff C). The song moves into double time at the second verse, with both guitars playing

Continued on page 108

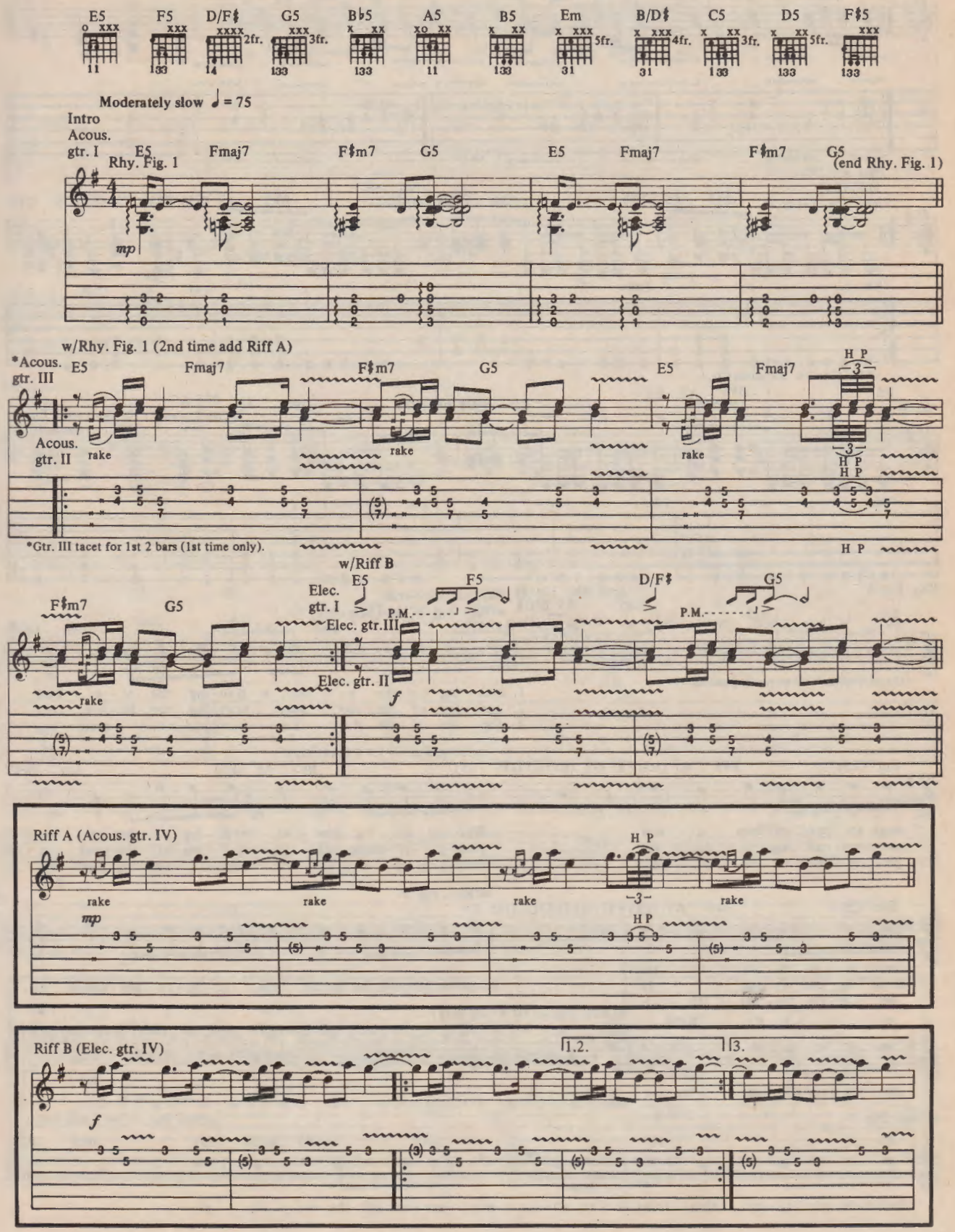
Tablature Explanation page 17

BATTERY

As Recorded by Metallica

(From the album MASTER OF PUPPETS/Elektra Records)

Words and Music by
James Hetfield and Lars Ulrich



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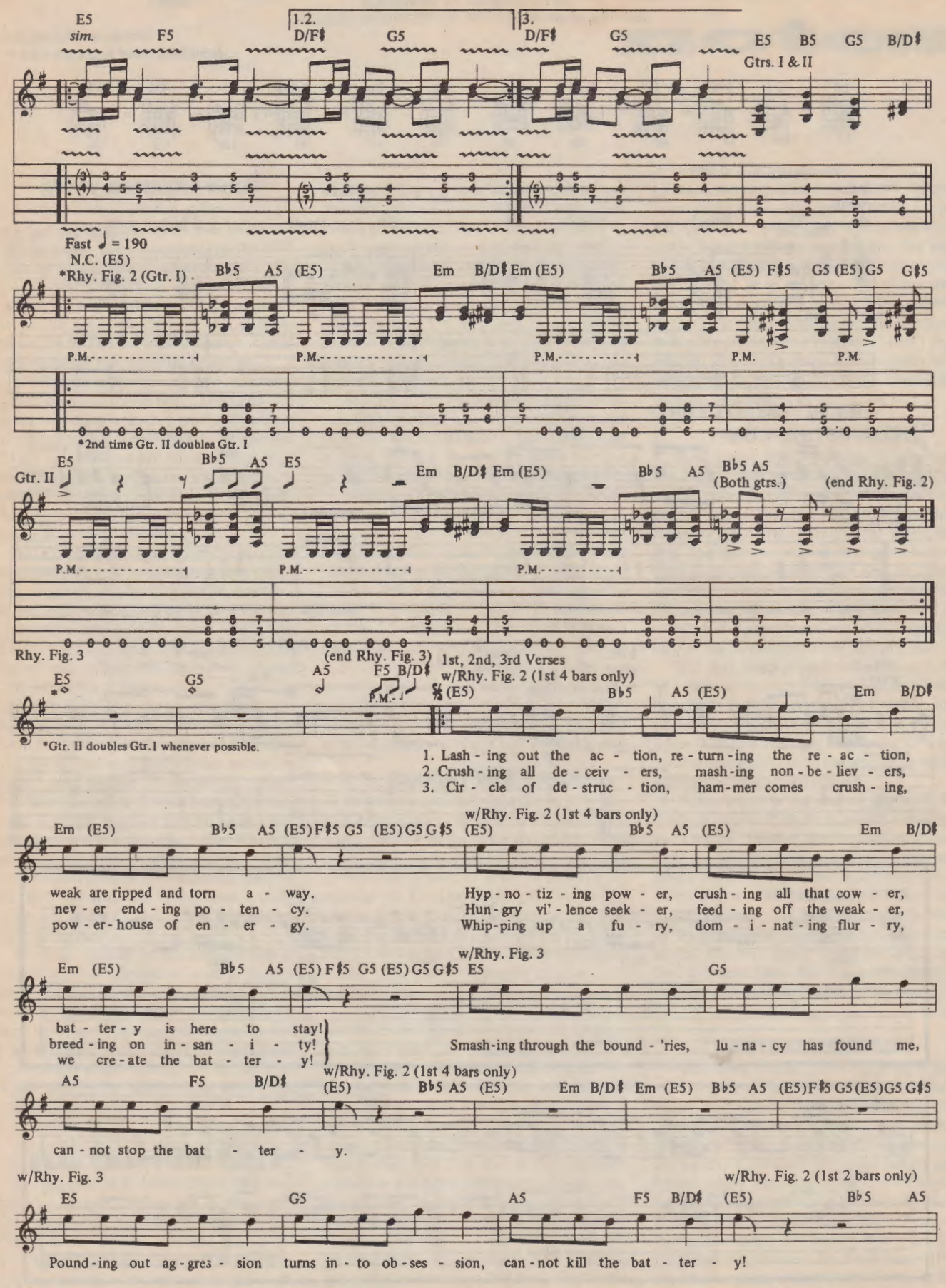
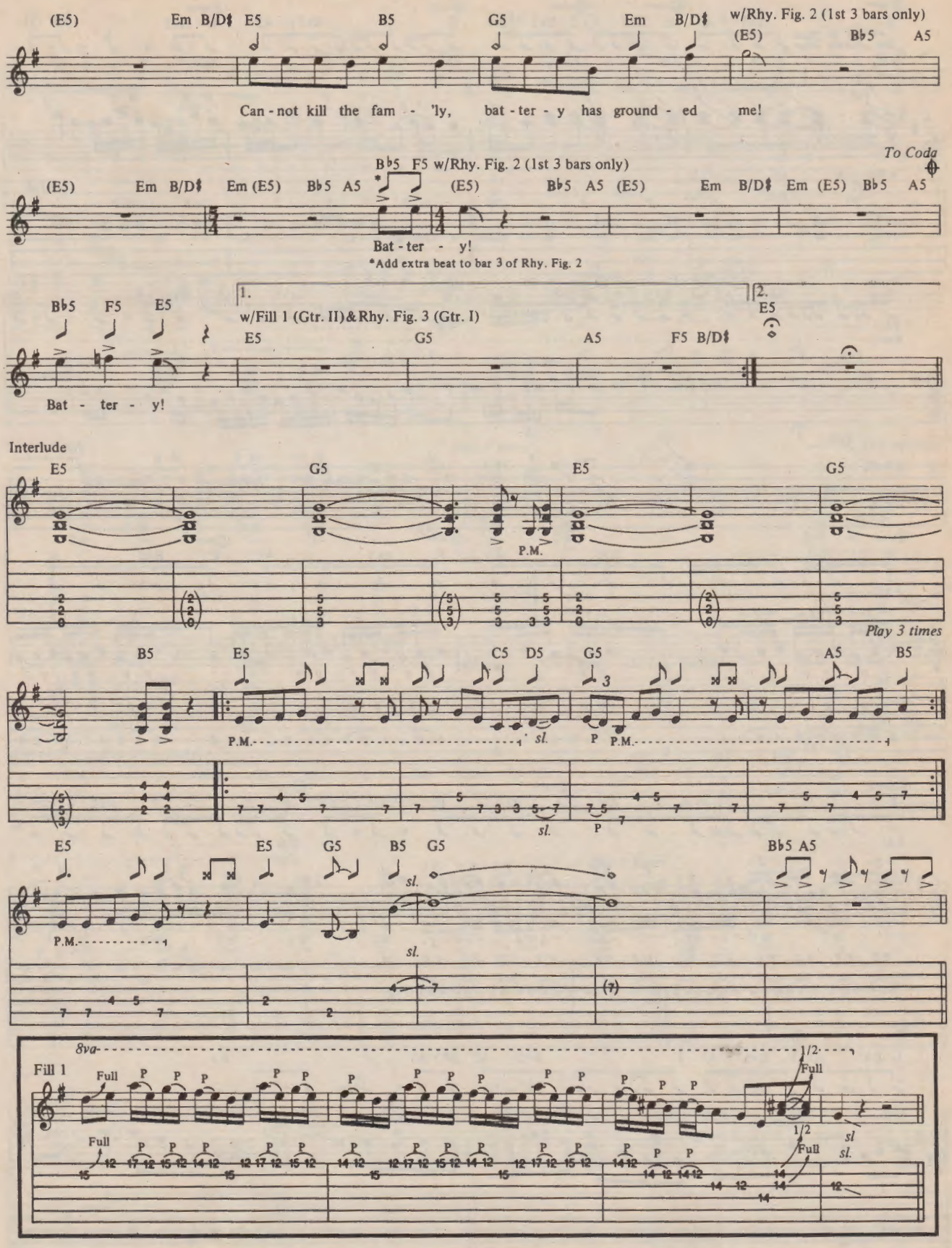
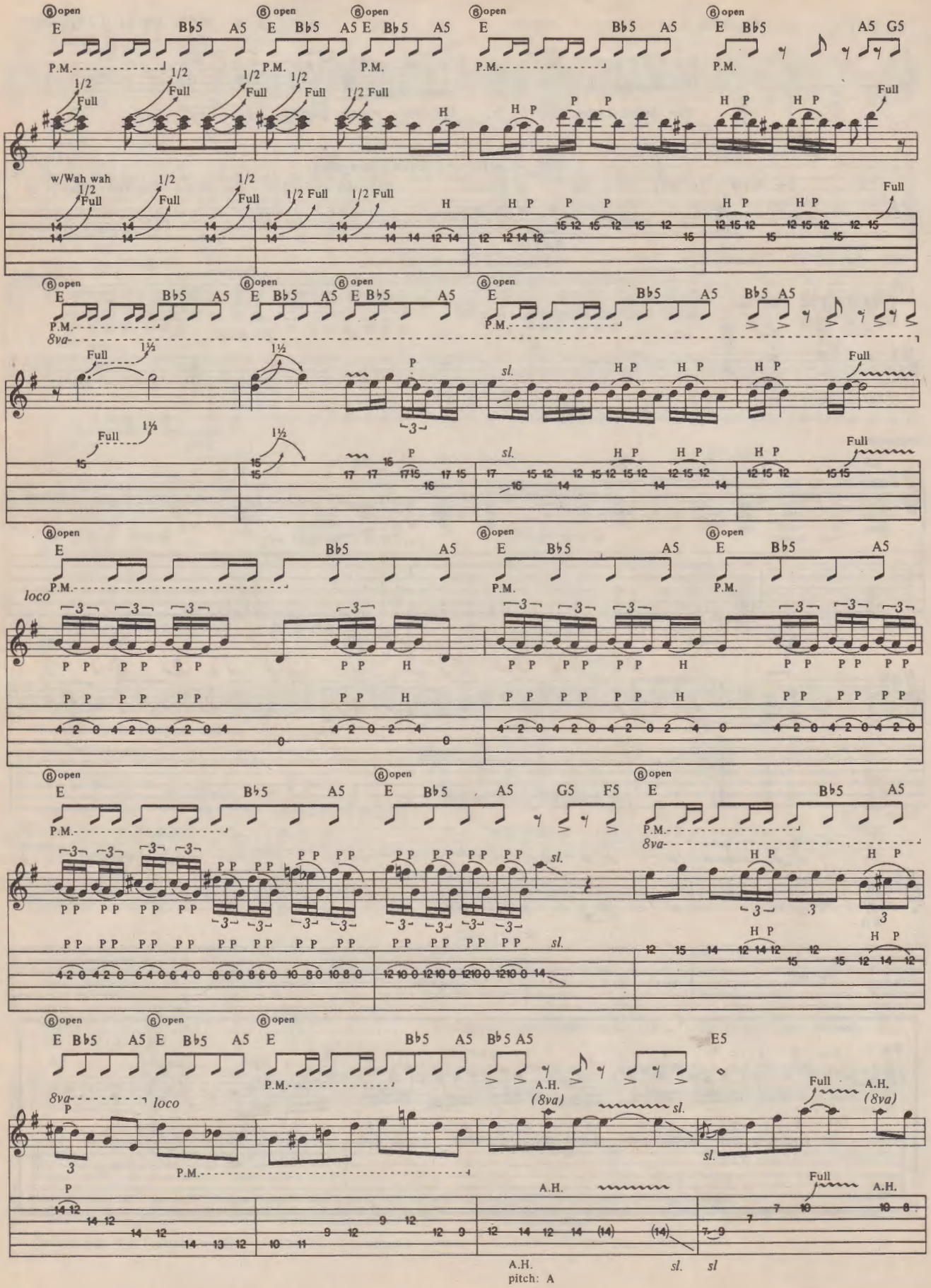
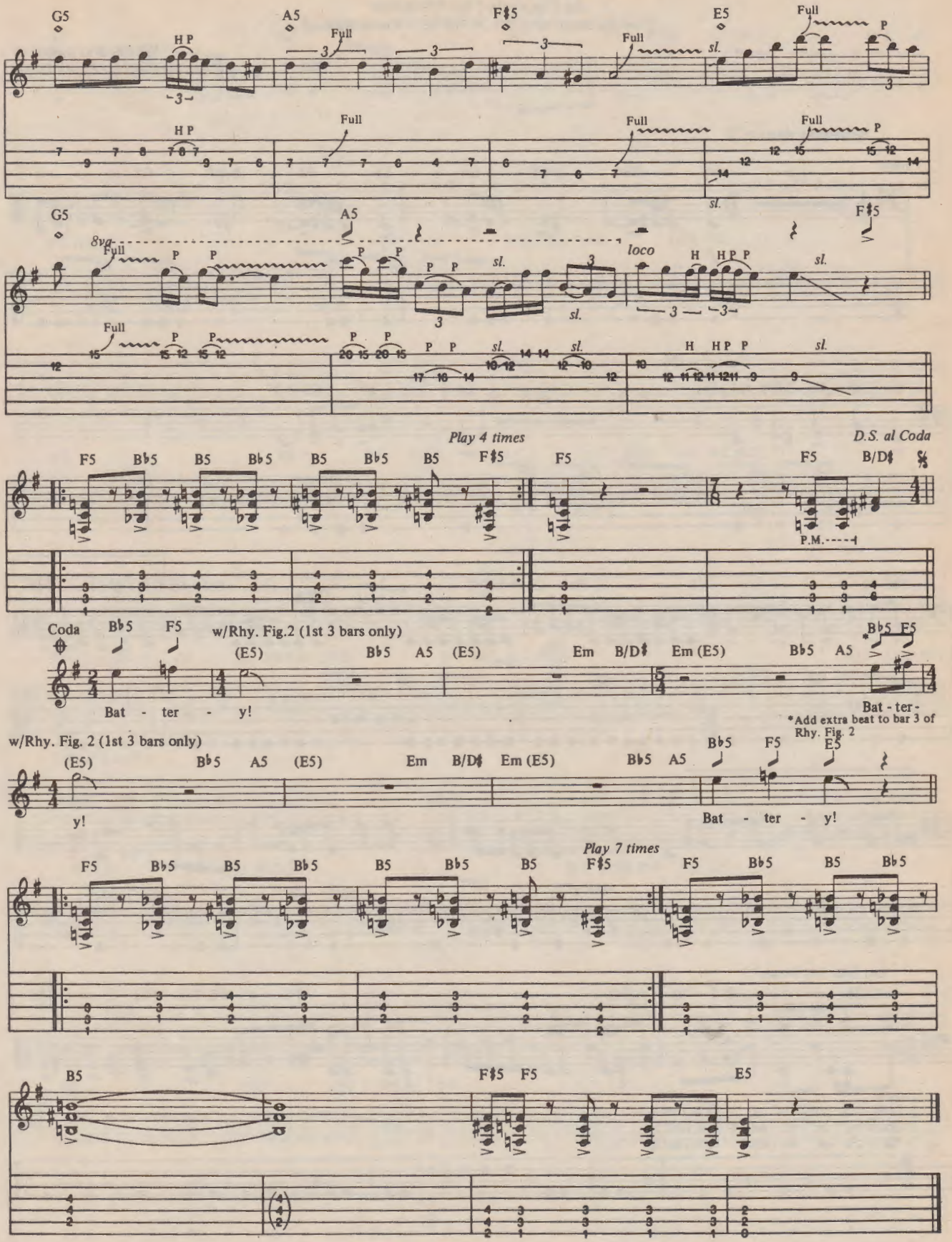

E5 sim. F5 1.2. D/F♯ G5 3. D/F♯ G5 E5 B5 G5 B/D♯
Gtrs. I & II
Fast ♩ = 190
N.C. (E5)
*Rhy. Fig. 2 (Gtr. I)
B♭5 A5 (E5) Em B/D♯ Em (E5) B♭5 A5 (E5) F♯5 G5 (E5) G5 G♯5
P.M.
*2nd time Gtr. II doubles Gtr. I
Gtr. II
E5 B♭5 A5 E5 Em B/D♯ Em (E5) B♭5 A5 B♭5 A5 (Both gtrs.) (end Rhy. Fig. 2)
Rhy. Fig. 3
(end Rhy. Fig. 3)
1st, 2nd, 3rd Verses
w/Rhy. Fig. 2 (1st 4 bars only)
E5 G5 A5 F5 B/D♯ (E5) B♭5 A5 (E5) Em B/D♯
*Gtr. II doubles Gtr. I whenever possible.
1. Lash - ing out the ac - tion, re - turn - ing the re - ac - tion,
2. Crush - ing all de - ceiv - ers, mash - ing non - be - liev - ers,
3. Cir - cle of de - struc - tion, ham - mer comes crush - ing,
w/Rhy. Fig. 2 (1st 4 bars only)
Em (E5) B♭5 A5 (E5) F♯5 G5 (E5) G5 G♯5 (E5) B♭5 A5 (E5) Em B/D♯
weak are ripped and torn a - way.
nev - er end - ing po - ten - cy.
pow - er - house of en - er - gy.
Hyp - no - tiz - ing pow - er, crush - ing all that cow - er,
Hun - gry vi' - lence seek - er, feed - ing off the weak - er,
Whip - ping up a fu - ry, dom - i - nat - ing flur - ry,
w/Rhy. Fig. 3
Em (E5) B♭5 A5 (E5) F♯5 G5 (E5) G5 G♯5 E5 G5
bat - ter - y is here to stay!
breed - ing on in - san - i - ty!
we cre - ate the bat - ter - y!
Smash - ing through the bound - 'ries, lu - na - cy has found me,
w/Rhy. Fig. 2 (1st 4 bars only)
A5 F5 B/D♯ (E5) B♭5 A5 (E5) Em B/D♯ Em (E5) B♭5 A5 (E5) F♯5 G5 (E5) G5 G♯5
can - not stop the bat - ter - y.
w/Rhy. Fig. 3
w/Rhy. Fig. 2 (1st 2 bars only)
E5 G5 A5 F5 B/D♯ (E5) B♭5 A5
Pound - ing out ag - gres - sion turns in - to ob - ses - sion, can - not kill the bat - ter - y!


(E5) Em B/D♯ E5 B5 G5 Em B/D♯ w/Rhy. Fig. 2 (1st 3 bars only)
(E5) B♭5 A5
Can - not kill the fam - 'ly, bat - ter - y has ground - ed me!
To Coda
B♭5 F5 w/Rhy. Fig. 2 (1st 3 bars only)
(E5) Em B/D♯ Em (E5) B♭5 A5 (E5) B♭5 A5 (E5) Em B/D♯ Em (E5) B♭5 A5
Bat - ter - y!
*Add extra beat to bar 3 of Rhy. Fig. 2
B♭5 F5 E5
1.
w/Fill 1 (Gtr. II) & Rhy. Fig. 3 (Gtr. I)
E5 G5 A5 F5 B/D♯
2.
E5
Bat - ter - y!
Interlude
E5 G5 E5 G5
P.M.
Play 3 times
B5 E5 C5 D5 G5 A5 B5
P.M. sl. P P.M.
sl.
E5 E5 G5 B5 G5 B♭5 A5
P.M.
sl.
sl.
8va
Fill 1
Full P P P P P P P P P P P P P P P P P P P 1/2 Full
Full P P P P P P P P P P P P P P P P P P P 1/2 Full sl sl.

Guitar solo

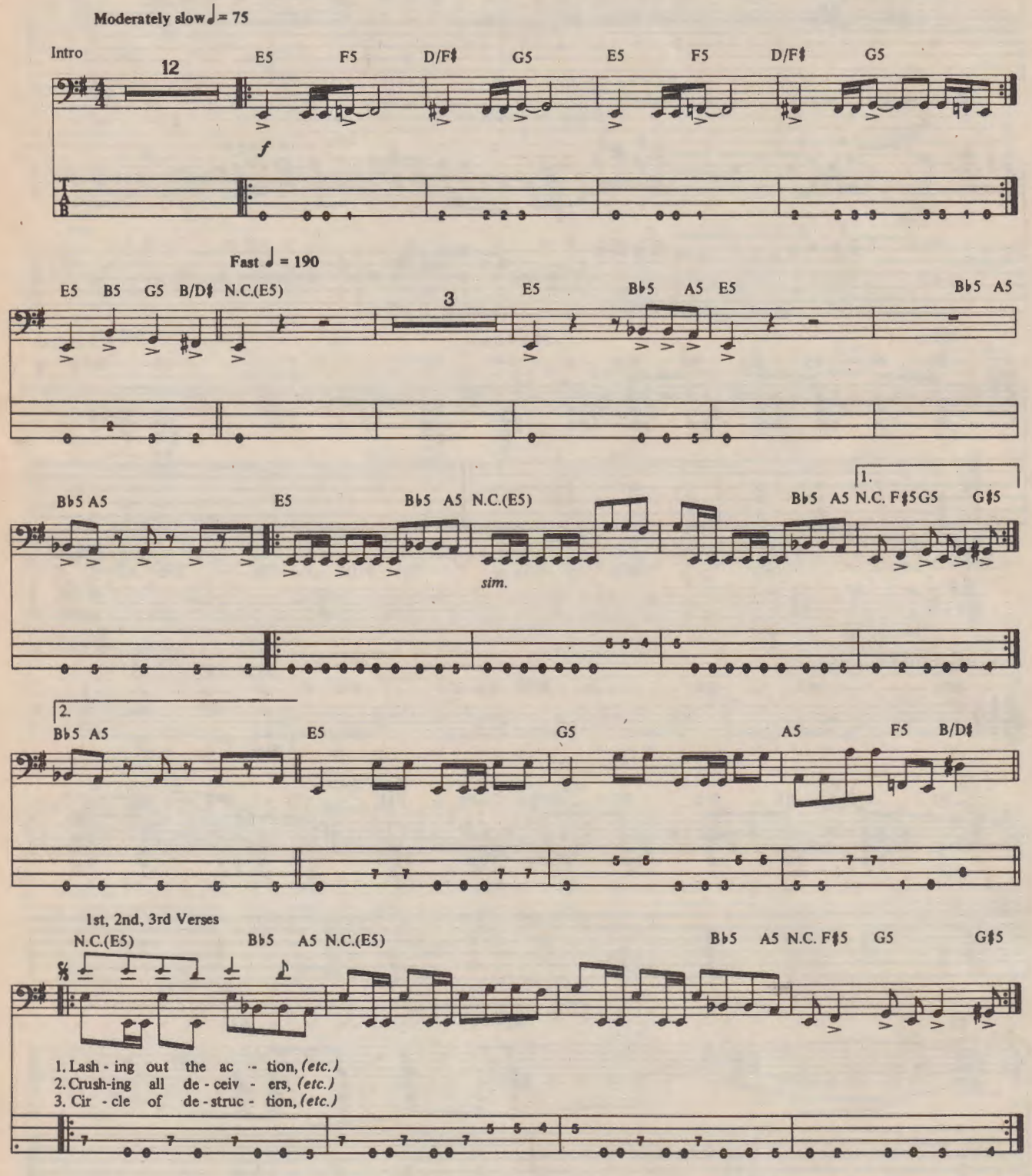


⑥open
E Bb5 A5
P.M.
1/2 Full
w/Wah wah
H P
P P
Full
8va
1½
sl.
loco
P P
G5 F5
A.H.
(8va)
E5
pitch: A


G5
A5
F♯5
E5
Full
H P
sl.
8va
loco
Play 4 times
D.S. al Coda
F5
B♭5
B5
B/D♯
P.M.
Coda
w/Rhy. Fig.2 (1st 3 bars only)
(E5)
Em
Em (E5)
Bat - ter - y!
*Add extra beat to bar 3 of Rhy. Fig. 2
w/Rhy. Fig. 2 (1st 3 bars only)
Play 7 times

BASS LINE FOR
BATTERY
As Recorded by Metallica
(From the album MASTER OF PUPPETS/Elektra Records)

Words and Music by
James Hetfield and Lars Ulrich



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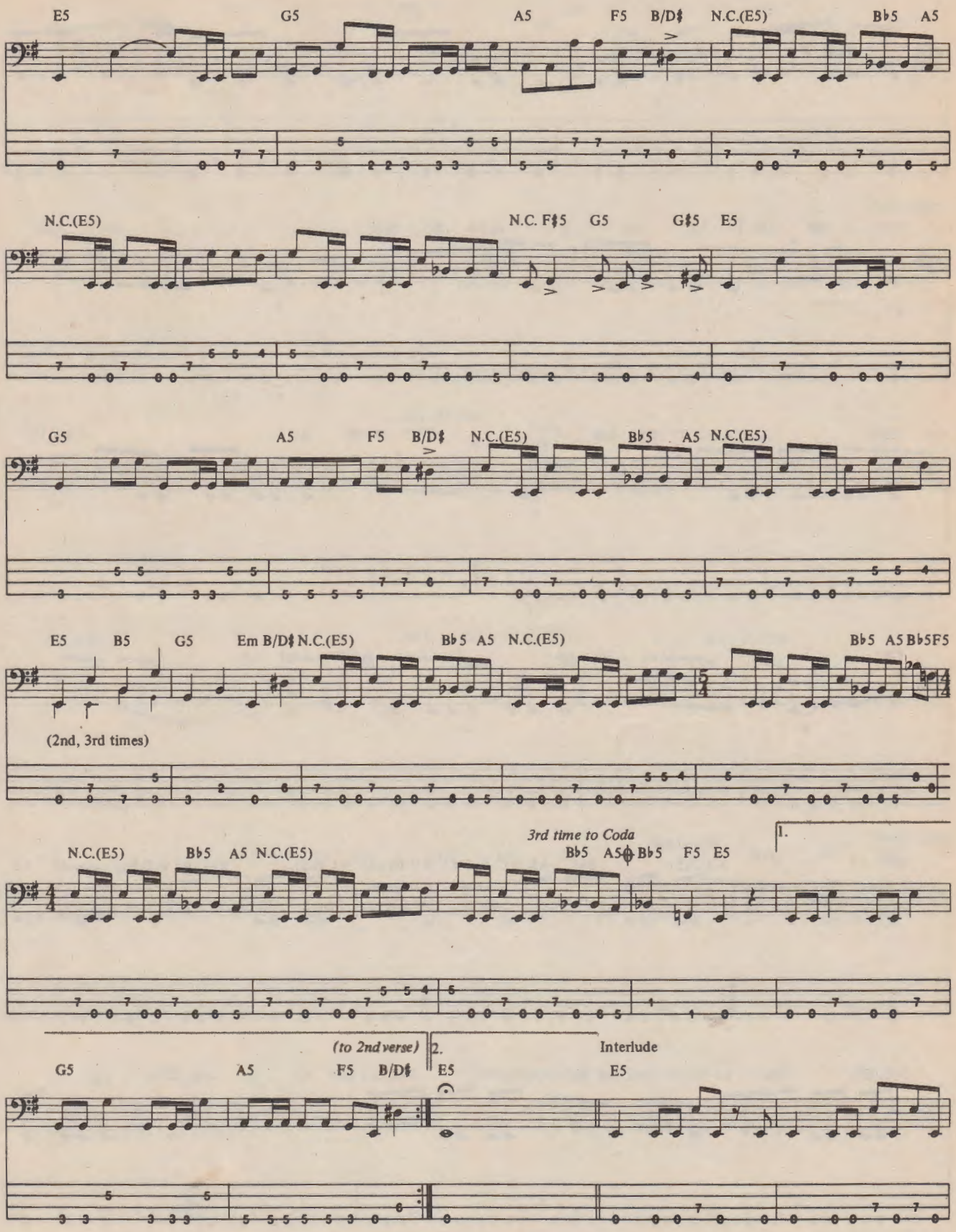
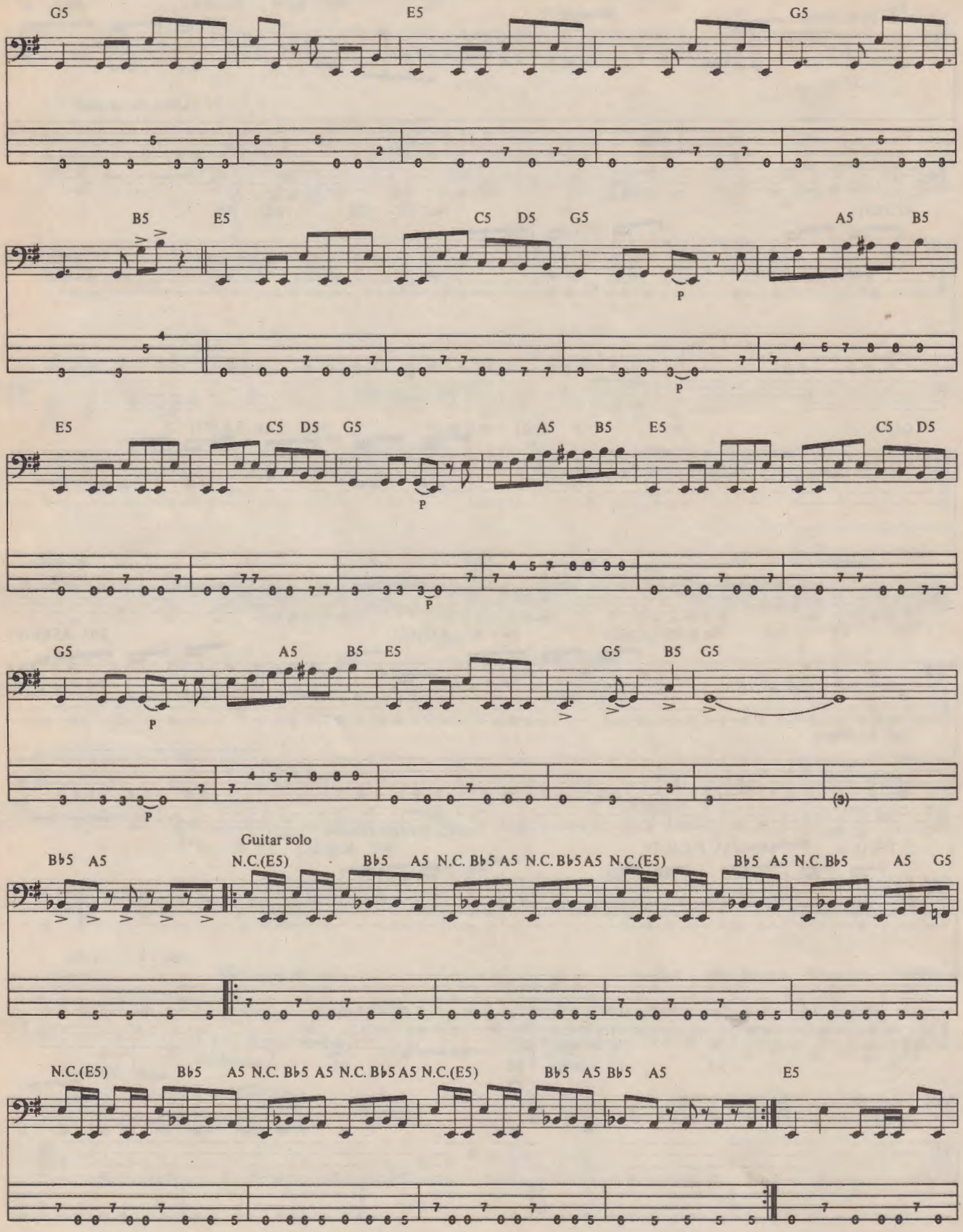
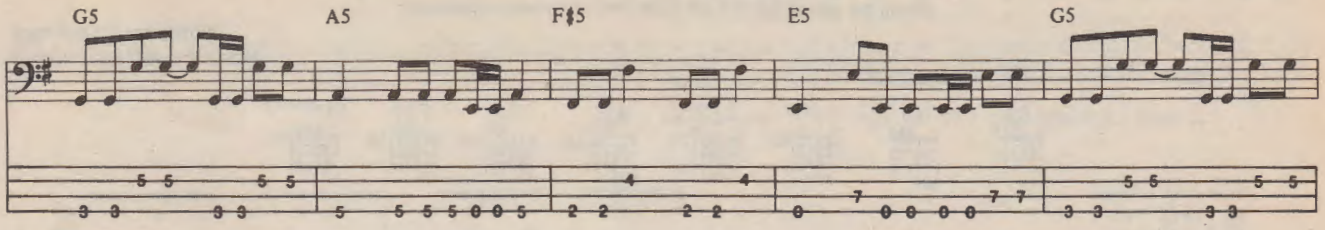
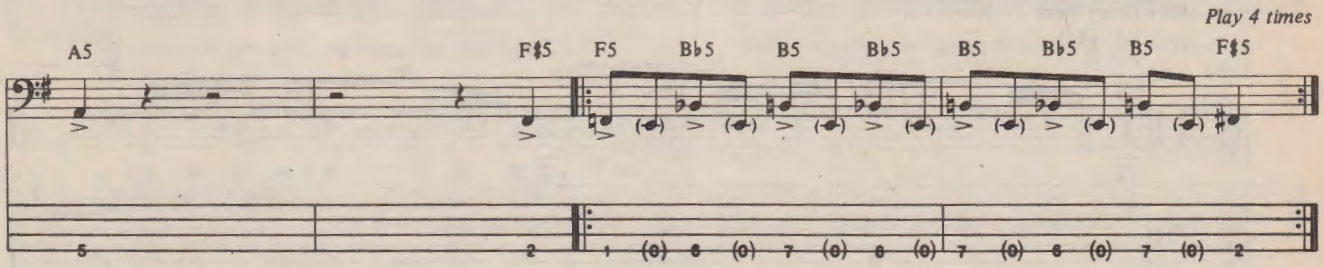
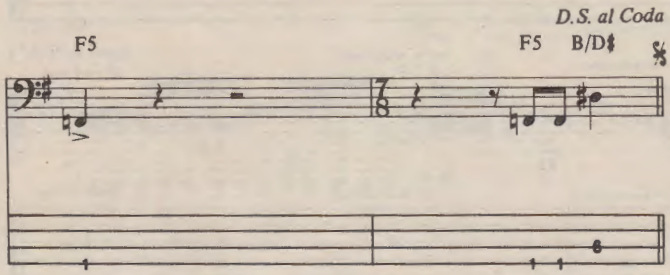
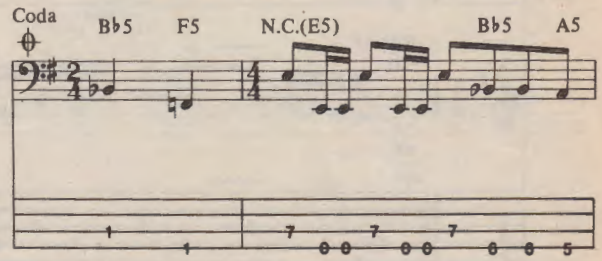

E5 G5 A5 F5 B/D♯ N.C.(E5) B♭5 A5
N.C.(E5) N.C. F♯5 G5 G♯5 E5
G5 A5 F5 B/D♯ N.C.(E5) B♭5 A5 N.C.(E5)
E5 B5 G5 Em B/D♯ N.C.(E5) B♭5 A5 N.C.(E5) B♭5 A5 B♭5 F5
(2nd, 3rd times)
N.C.(E5) B♭5 A5 N.C.(E5)
3rd time to Coda
B♭5 A5 B♭5 F5 E5
1.
(to 2nd verse)
2.
Interlude
G5 A5 F5 B/D♯ E5 E5

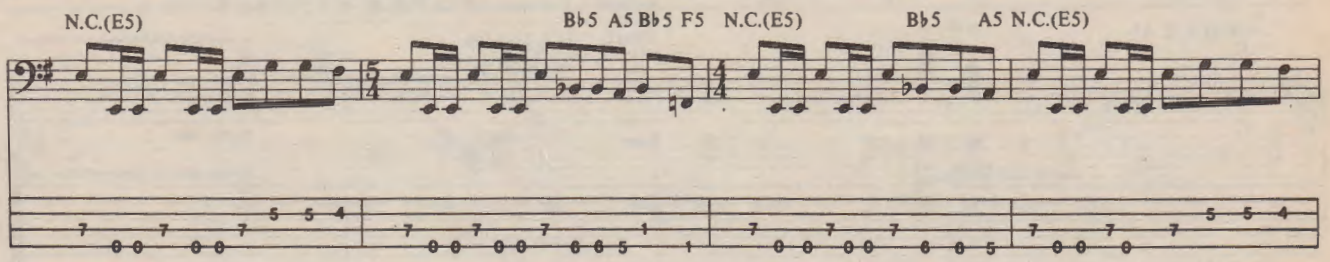

G5
E5
G5
B5
E5
C5 D5
G5
A5
B5
P
E5
C5 D5
G5
A5
B5
E5
C5 D5
P
G5
A5
B5
E5
G5
B5
G5
P
Guitar solo
B♭5 A5
N.C.(E5)
B♭5 A5
N.C. B♭5 A5
N.C. B♭5 A5
N.C.(E5)
B♭5 A5
N.C. B♭5
A5 G5
N.C.(E5)
B♭5 A5
N.C. B♭5 A5
N.C. B♭5 A5
N.C.(E5)
B♭5 A5
B♭5 A5
E5

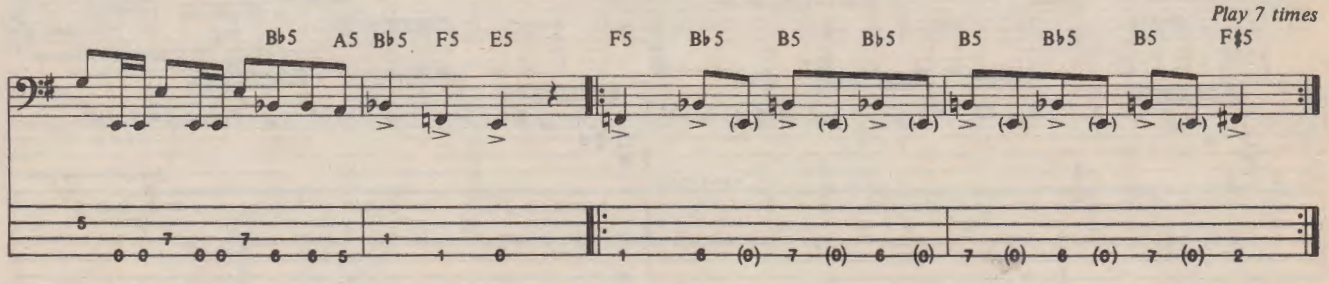

G5
A5
F♯5
E5
G5

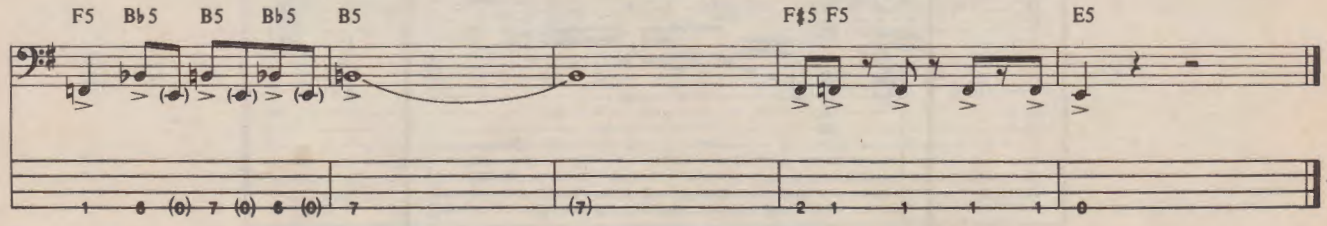

Play 4 times
A5
F♯5
F5
B♭5
B5
B♭5
B5
B♭5
B5
F♯5


D.S. al Coda
F5
F5
B/D♯


Coda
B♭5
F5
N.C.(E5)
B♭5
A5


N.C.(E5)
B♭5 A5 B♭5 F5
N.C.(E5)
B♭5
A5 N.C.(E5)


Play 7 times
B♭5
A5
B♭5
F5
E5
F5
B♭5
B5
B♭5
B5
B♭5
B5
F♯5

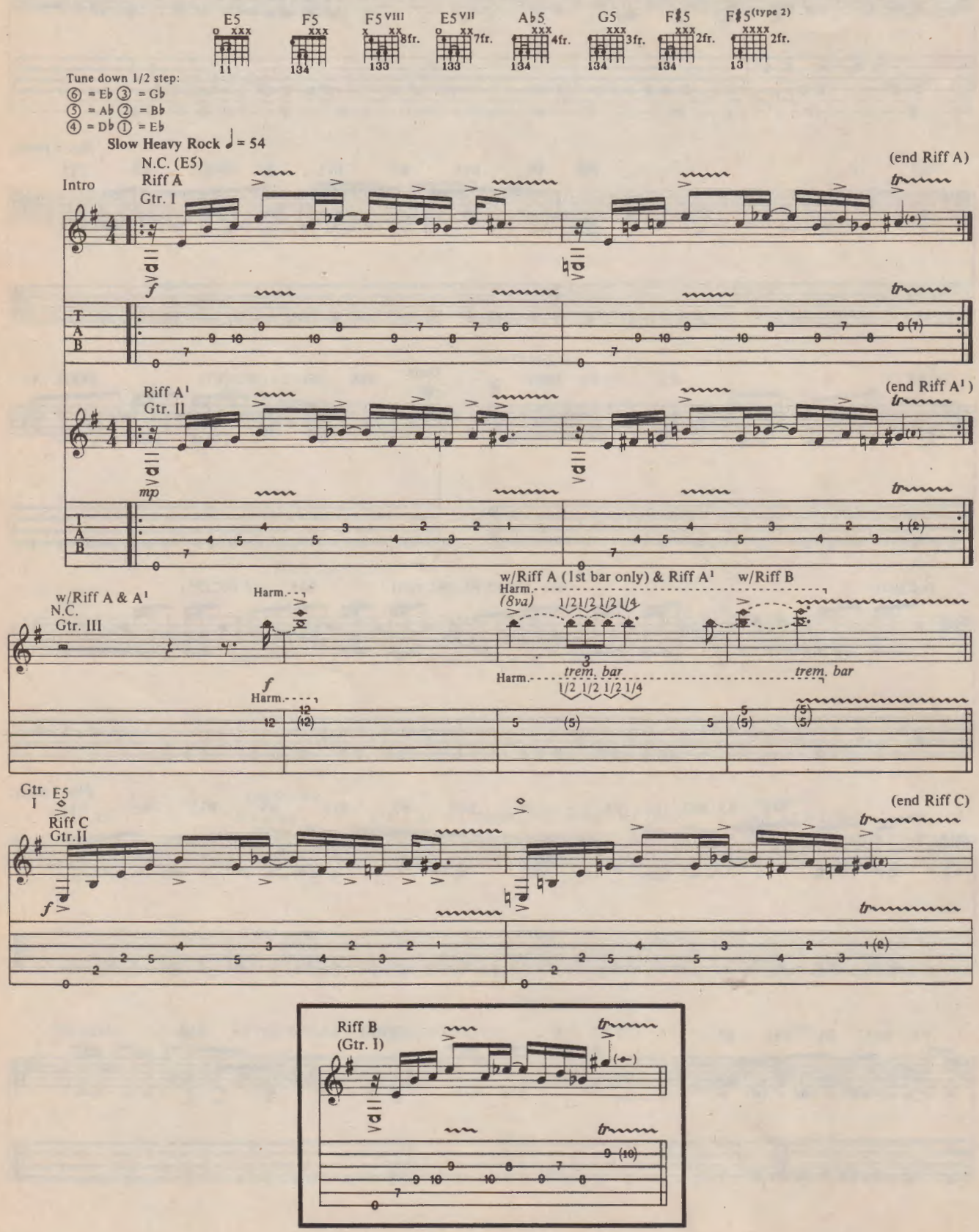

F5
B♭5
B5
B♭5
B5
F♯5 F5
E5

SOUTH OF HEAVEN

As Recorded by Slayer

(From the album SOUTH OF HEAVEN/Def American Records)

Words by Tom Araya
Music by Jeff Hanneman



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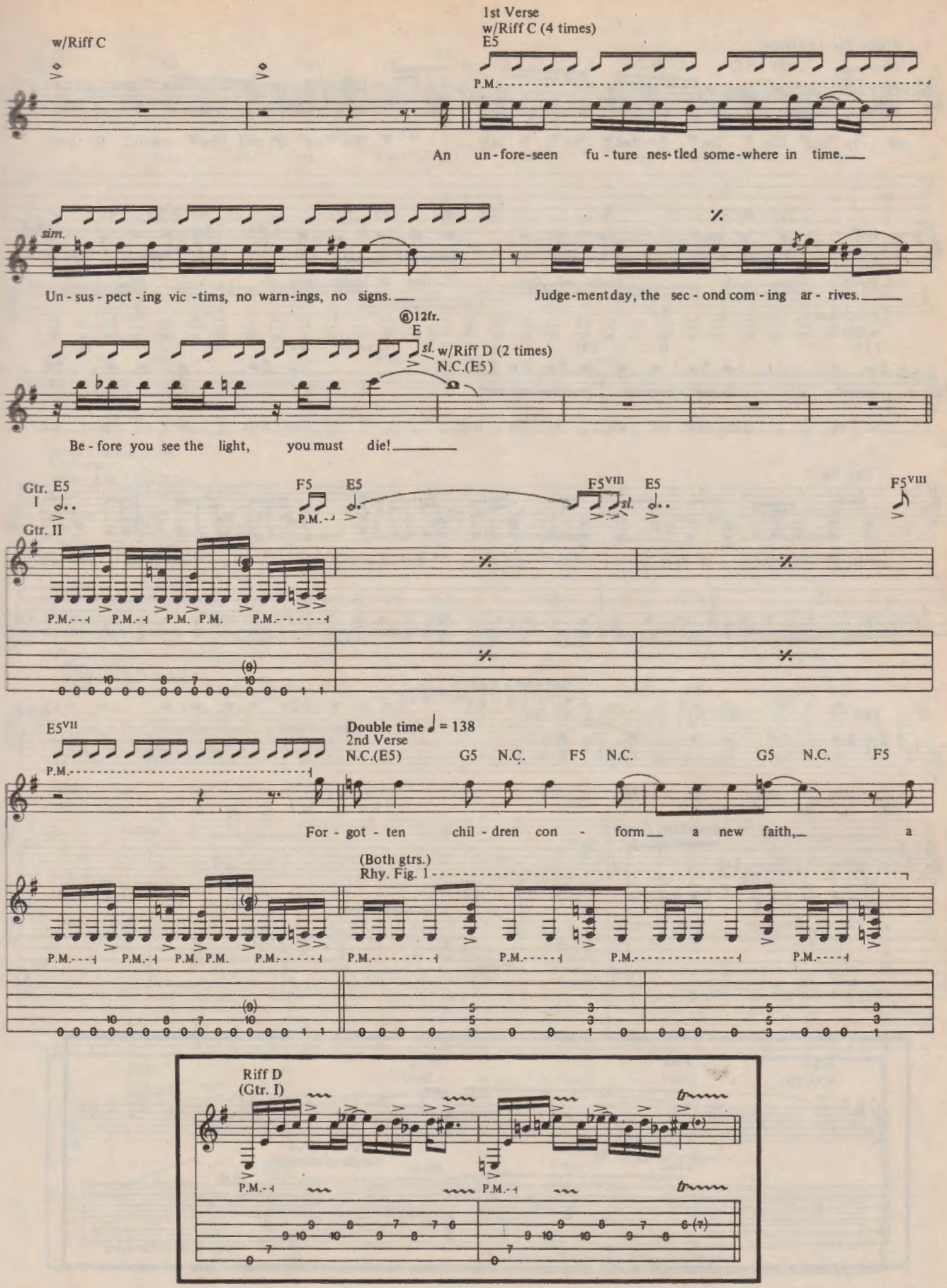
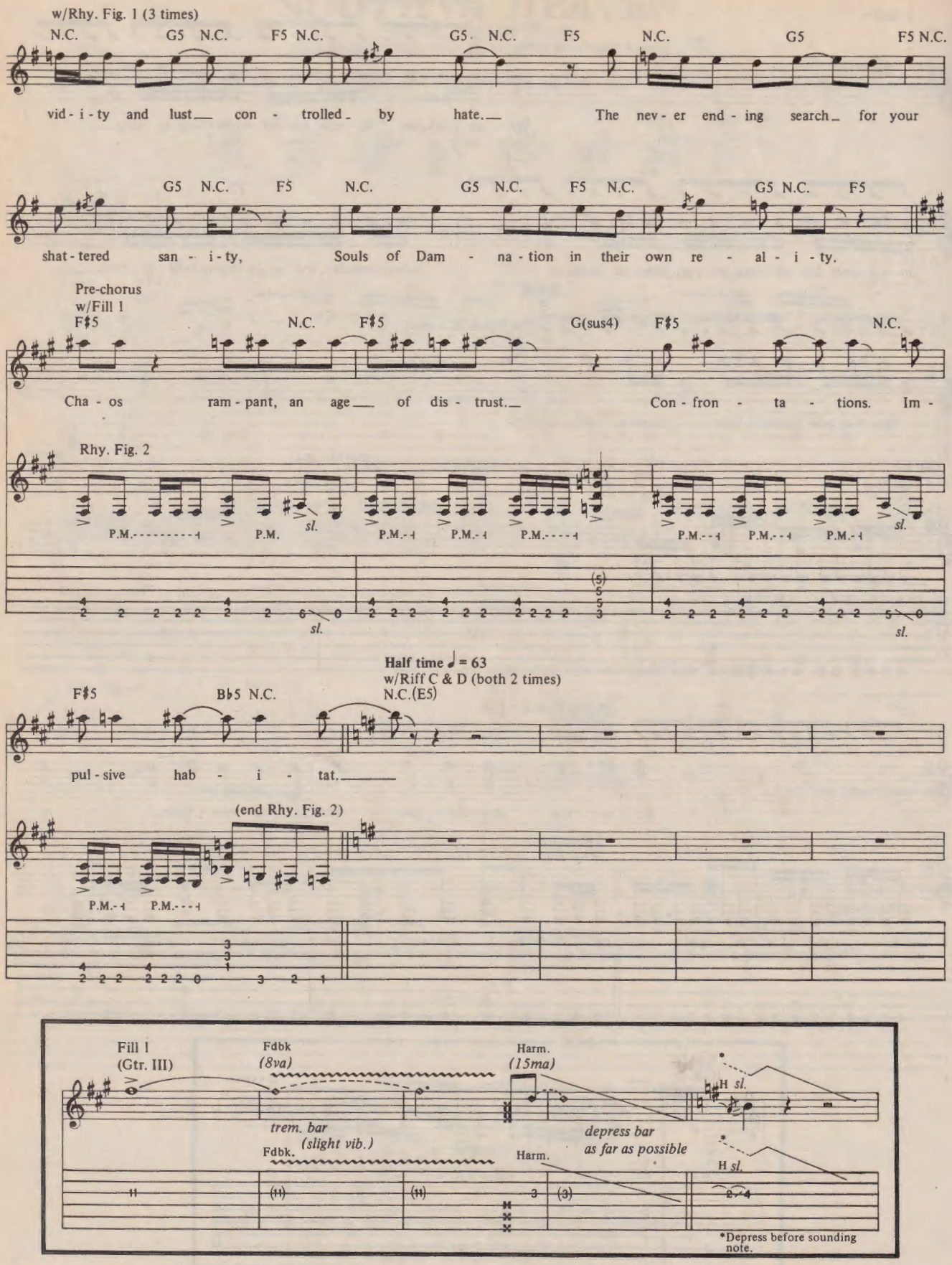
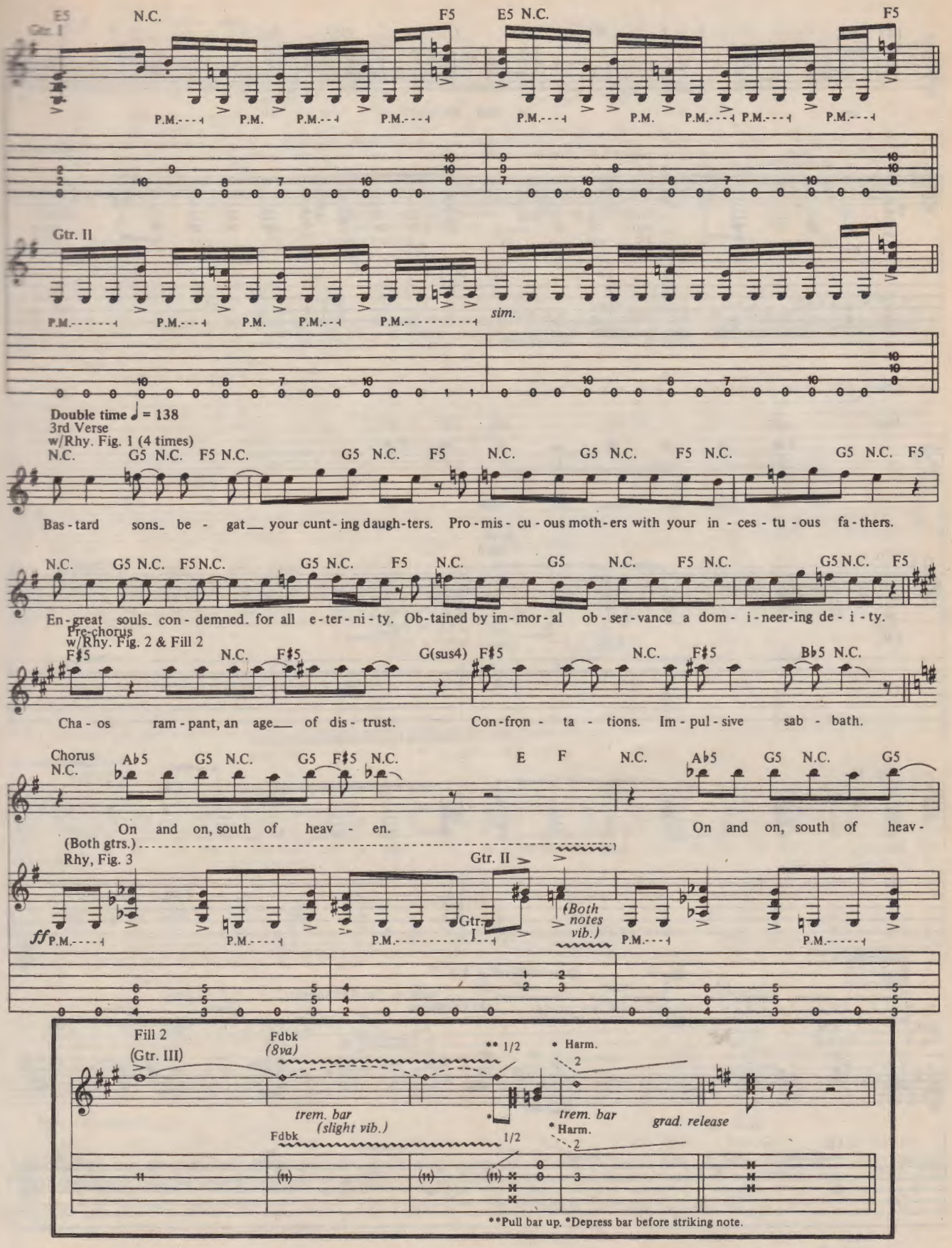
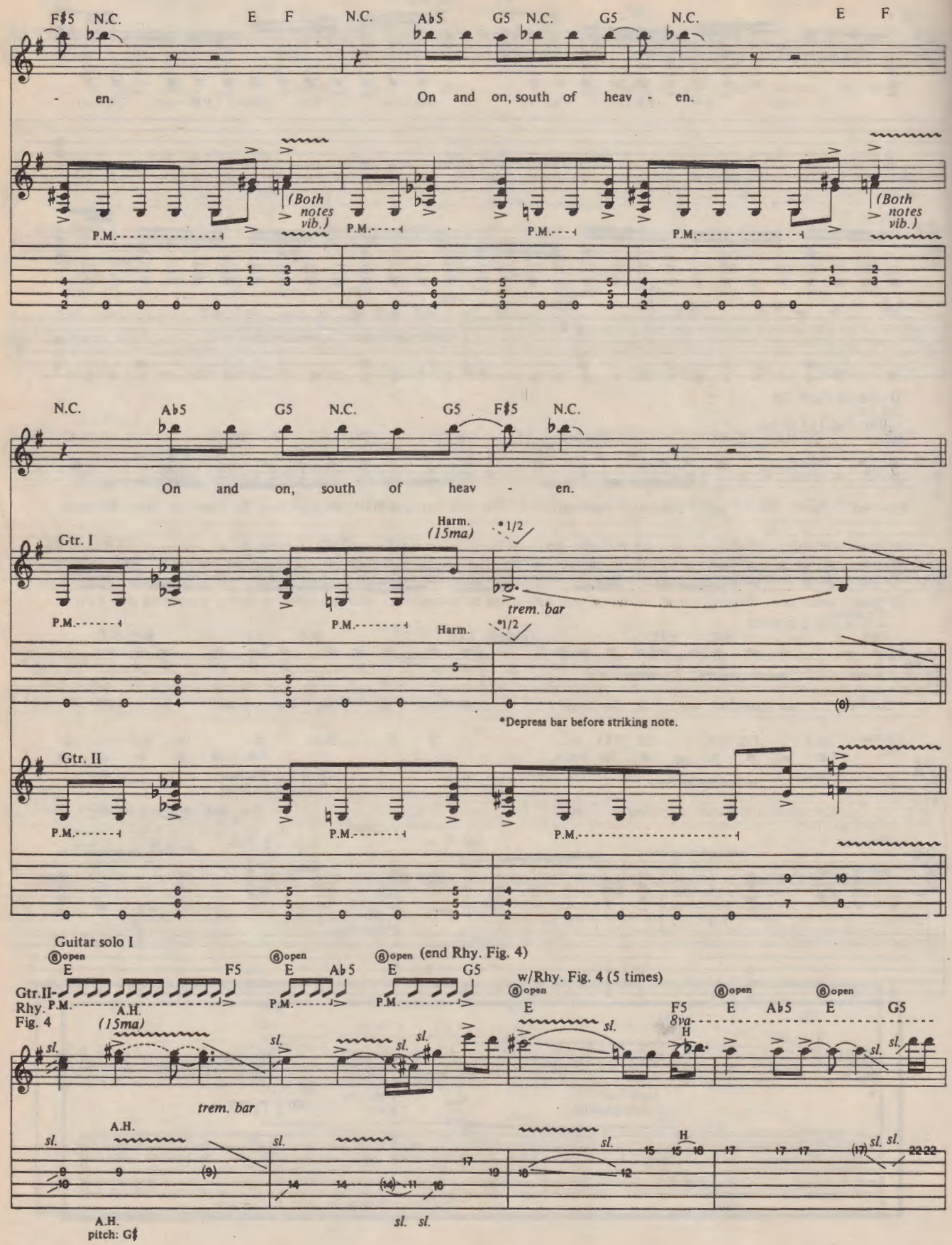
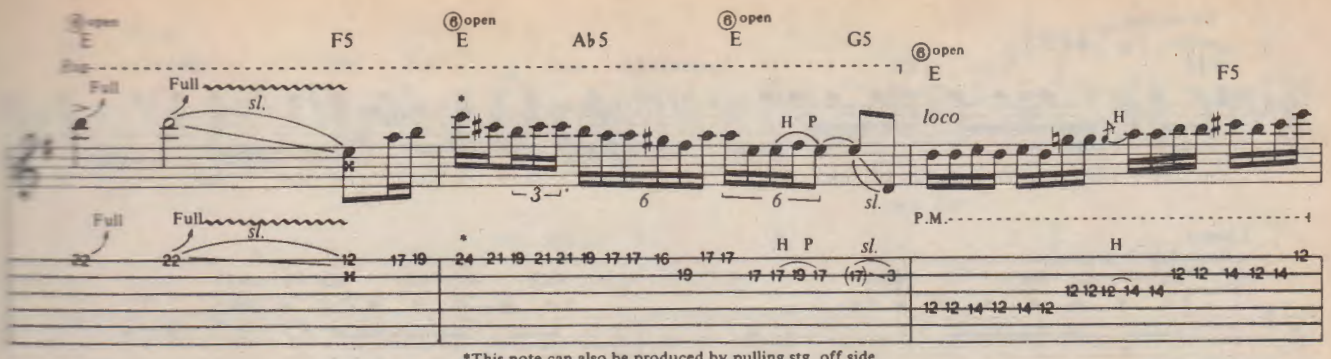

w/Riff C
1st Verse
w/Riff C (4 times)
E5
P.M.
An un-fore-seen fu-ture nes-tled some-where in time.
sim.
Un-sus-pect-ing vic-tims, no warn-ings, no signs.
Judge-ment day, the sec-ond com-ing ar-rives.
⑧12fr.
E
sl.
w/Riff D (2 times)
N.C.(E5)
Be-fore you see the light, you must die!
Gtr. I
Gtr. II
E5
F5
E5
F5VIII
E5
F5VIII
P.M.
E5VII
Double time ♩ = 138
2nd Verse
N.C.(E5) G5 N.C. F5 N.C. G5 N.C. F5
For-got-ten chil-dren con-form a new faith, a
(Both gtrs.)
Rhy. Fig. 1
Riff D
(Gtr. I)

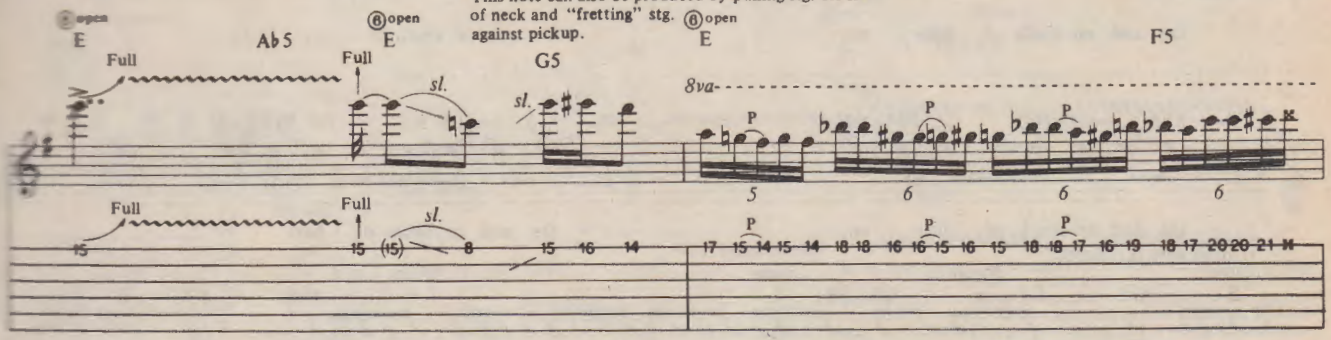

w/Rhy. Fig. 1 (3 times)
N.C. G5 N.C. F5 N.C. G5 N.C. F5 N.C. G5 F5 N.C.
vid - i - ty and lust con - trolled by hate. The nev - er end - ing search for your
G5 N.C. F5 N.C. G5 N.C. F5 N.C. G5 N.C. F5
shat - tered san - i - ty, Souls of Dam - na - tion in their own re - al - i - ty.
Pre-chorus
w/Fill 1
F♯5 N.C. F♯5 G(sus4) F♯5 N.C.
Cha - os ram - pant, an age of dis - trust. Con - fron - ta - tions. Im -
Rhy. Fig. 2
P.M. P.M. sl. P.M. P.M. P.M. P.M. P.M. P.M. sl.
sl. sl.
Half time ♩ = 63
w/Riff C & D (both 2 times)
N.C.(E5)
F♯5 B♭5 N.C.
pul - sive hab - i - tat.
(end Rhy. Fig. 2)
P.M. P.M.
Fill 1
(Gtr. III)
Fdbk
(8va)
Harm.
(15ma)
H sl.
trem. bar
(slight vib.)
Fdbk.
Harm.
depress bar
as far as possible
H sl.
*Depress before sounding note.

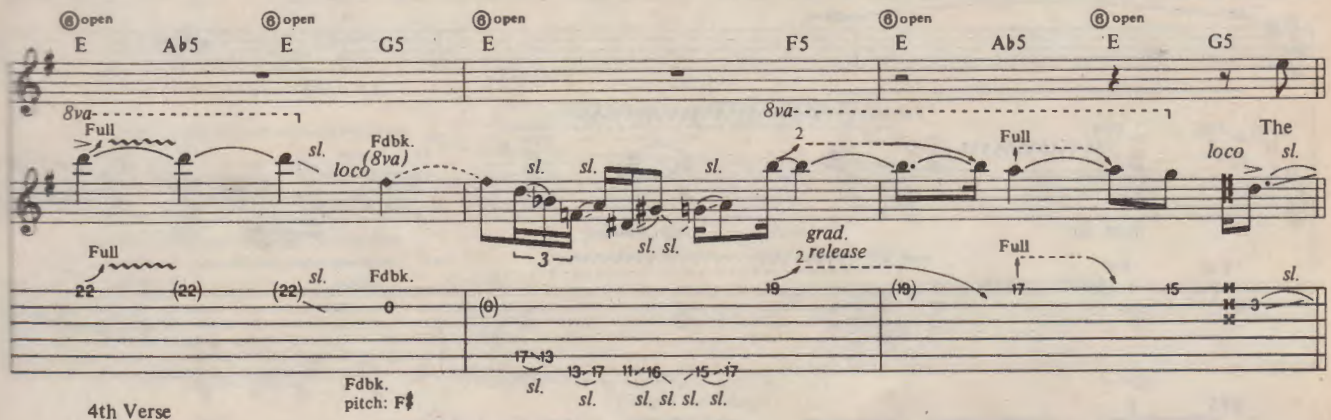

Gtr. I
E5 N.C. F5 E5 N.C. F5
P.M.
Gtr. II
sim.
Double time ♩ = 138
3rd Verse
w/Rhy. Fig. 1 (4 times)
N.C. G5 N.C. F5 N.C. G5 N.C. F5 N.C. G5 N.C. F5 N.C. G5 N.C. F5
Bas - tard sons_ be - gat___ your cunt - ing daugh - ters. Pro - mis - cu - ous moth - ers with your in - ces - tu - ous fa - thers.
N.C. G5 N.C. F5 N.C. G5 N.C. F5 N.C. G5 N.C. F5 N.C. G5 N.C. F5
En - great souls_ con - demned. for all e - ter - ni - ty. Ob - tained by im - mor - al ob - ser - vance a dom - i - neer - ing de - i - ty.
Pre-chorus
w/Rhy. Fig. 2 & Fill 2
F♯5 N.C. F♯5 G(sus4) F♯5 N.C. F♯5 B♭5 N.C.
Cha - os ram - pant, an age___ of dis - trust. Con - fron - ta - tions. Im - pul - sive sab - bath.
Chorus
N.C. A♭5 G5 N.C. G5 F♯5 N.C. E F N.C. A♭5 G5 N.C. G5
On and on, south of heav - en. On and on, south of heav -
(Both gtrs.)
Rhy, Fig. 3
Gtr. II
Gtr. I
(Both notes vib.)
ff P.M.
Fill 2
(Gtr. III)
Fdbk
(8va)
** 1/2
* Harm.
trem. bar
(slight vib.)
Fdbk
1/2
trem. bar
* Harm.
grad. release
**Pull bar up. *Depress bar before striking note.


F♯5 N.C. E F N.C. A♭5 G5 N.C. G5 N.C. E F
- en. On and on, south of heav - en.
(Both notes vib.)
P.M.
N.C. A♭5 G5 N.C. G5 F♯5 N.C.
On and on, south of heav - en.
Gtr. I
Harm. (15ma)
*1/2
trem. bar
Harm.
*Depress bar before striking note.
Gtr. II
Guitar solo I
⑥open
E F5 E A♭5 E G5
(end Rhy. Fig. 4)
Gtr.II-Rhy. Fig. 4
P.M. A.H.
(15ma)
w/Rhy. Fig. 4 (5 times)
8va
sl.
trem. bar
A.H.
A.H. pitch: G♯

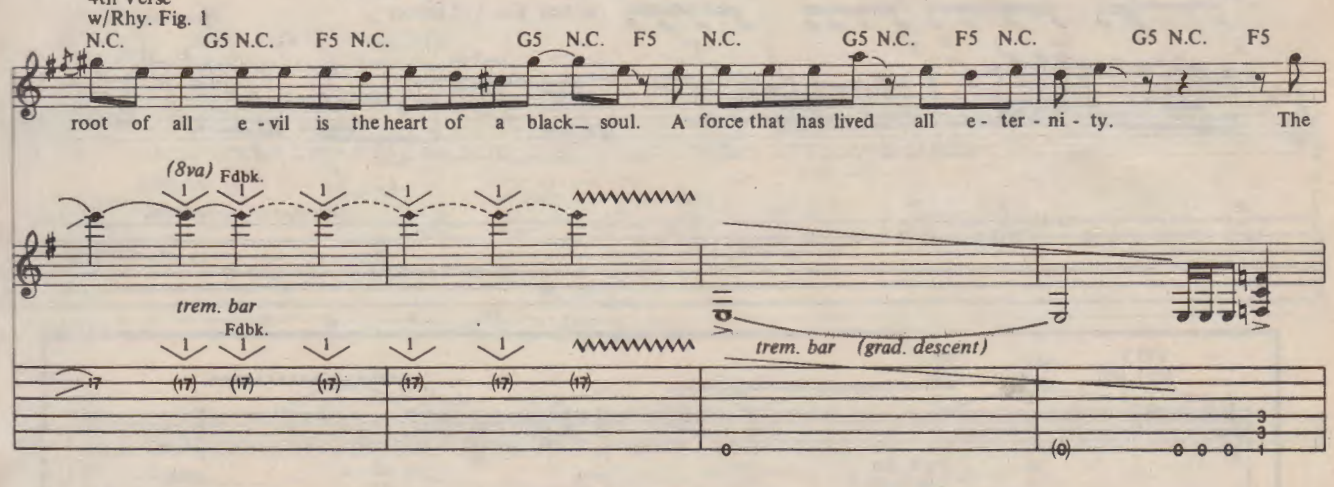


*This note can also be produced by pulling stg. off side of neck and "fretting" stg. against pickup.



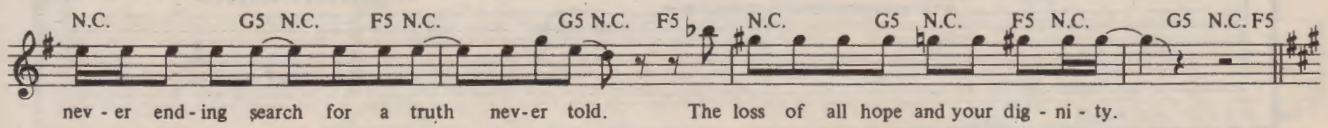


4th Verse
w/Rhy. Fig. 1

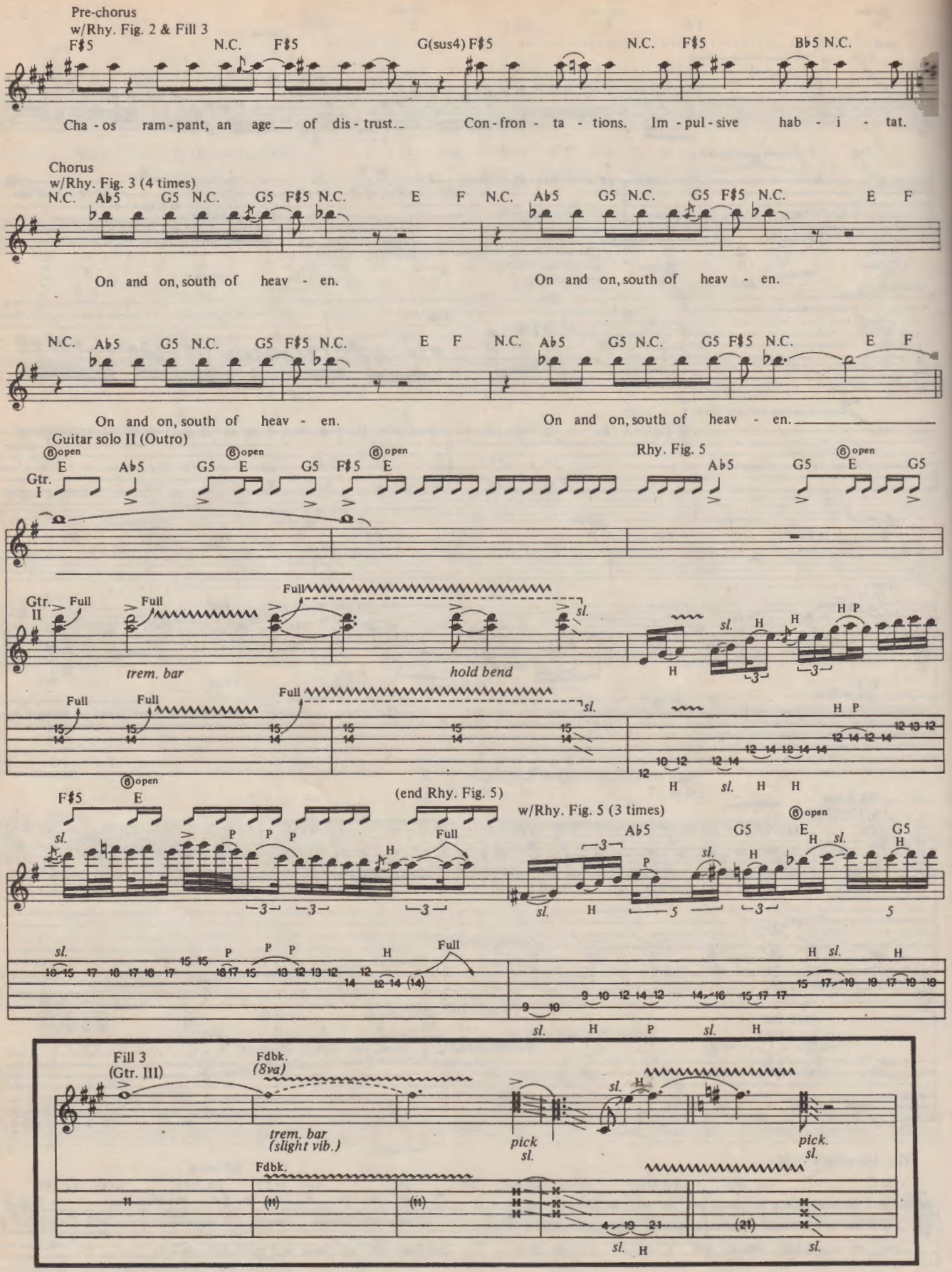


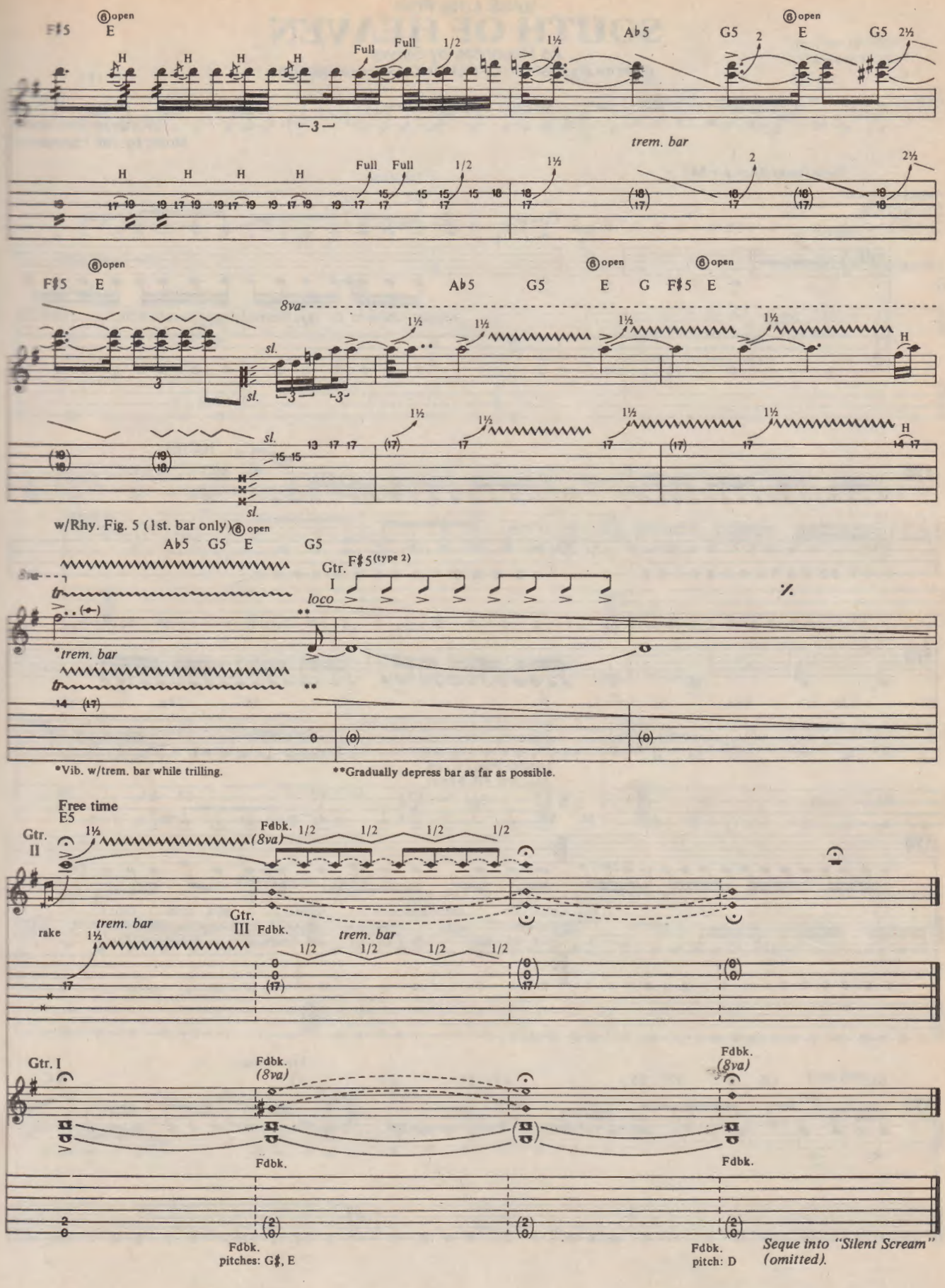
root of all e - vil is the heart of a black soul. A force that has lived all e - ter - ni - ty. The

(Gtr. I doubles Gtr. II)



nev - er end - ing search for a truth nev - er told. The loss of all hope and your dig - ni - ty.


Pre-chorus
w/Rhy. Fig. 2 & Fill 3
F♯5 N.C. F♯5 G(sus4) F♯5 N.C. F♯5 B♭5 N.C.
Cha - os ram - pant, an age of dis - trust. Con - fron - ta - tions. Im - pul - sive hab - i - tat.
Chorus
w/Rhy. Fig. 3 (4 times)
N.C. A♭5 G5 N.C. G5 F♯5 N.C. E F N.C. A♭5 G5 N.C. G5 F♯5 N.C. E F
On and on, south of heav - en. On and on, south of heav - en.
N.C. A♭5 G5 N.C. G5 F♯5 N.C. E F N.C. A♭5 G5 N.C. G5 F♯5 N.C. E F
On and on, south of heav - en. On and on, south of heav - en.
Guitar solo II (Outro)
Gtr. I
Rhy. Fig. 5
Gtr. II
trem. bar
hold bend
(end Rhy. Fig. 5)
w/Rhy. Fig. 5 (3 times)
Fill 3
(Gtr. III)
Fdbk.
(8va)
trem. bar
(slight vib.)
pick
pick.


F♯5
⑥open
E
H
Full
1/2
1½
A♭5
G5
2
2½
trem. bar
8va
sl.
G
w/Rhy. Fig. 5 (1st. bar only)
Gtr. I
F♯5 (type 2)
loco
%
*trem. bar
*Vib. w/trem. bar while trilling.
**Gradually depress bar as far as possible.
Free time
E5
Gtr. II
Fdbk.
(8va)
rake
Gtr. III
Gtr. I
Fdbk. pitches: G♯, E
Fdbk. pitch: D
Seque into "Silent Scream" (omitted).

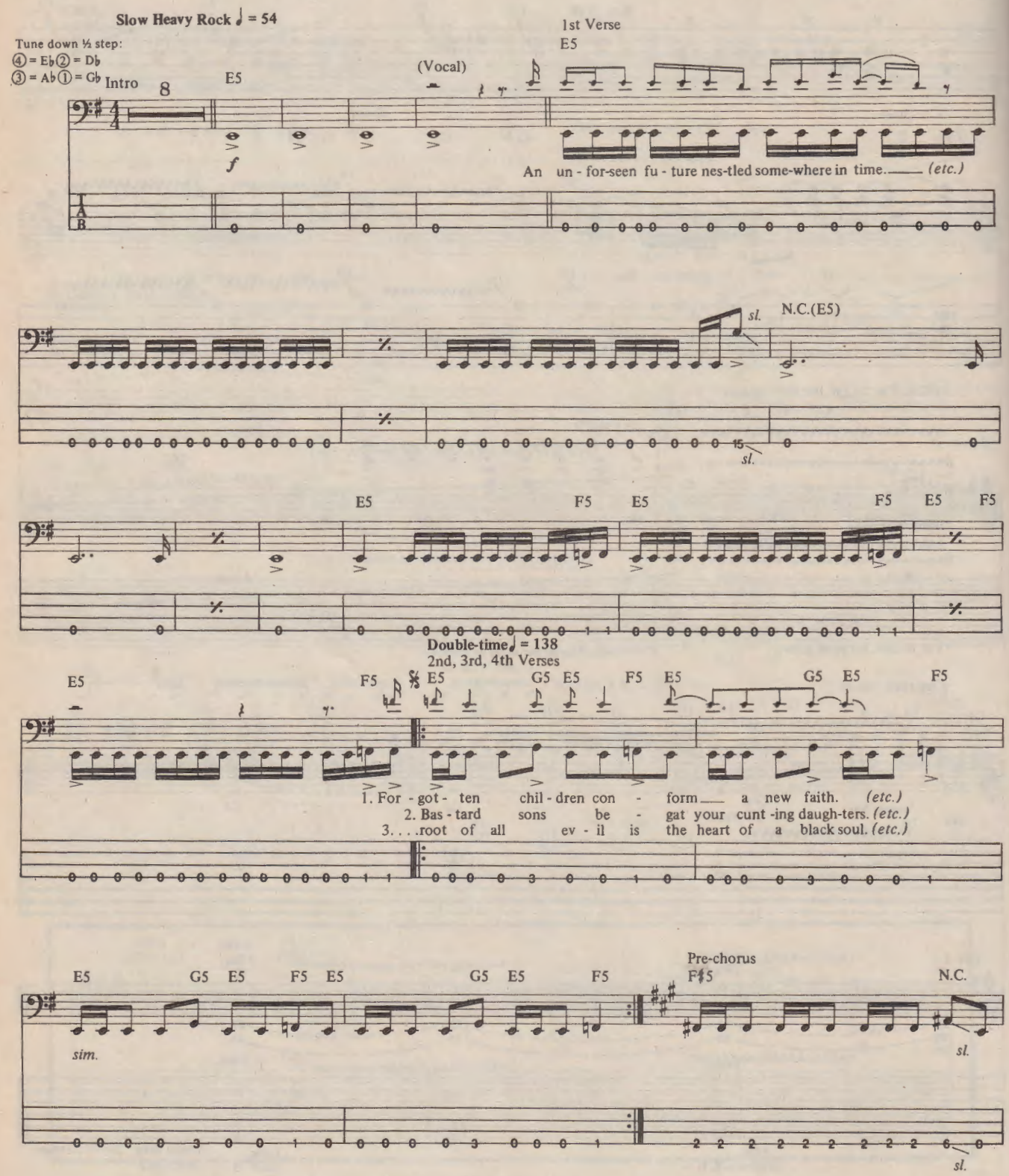
BASS LINE FOR

SOUTH OF HEAVEN

As Recorded by Slayer

(From the album SOUTH OF HEAVEN/Def American Records)

Words by Tom Araya
Music by Jeff Hanneman



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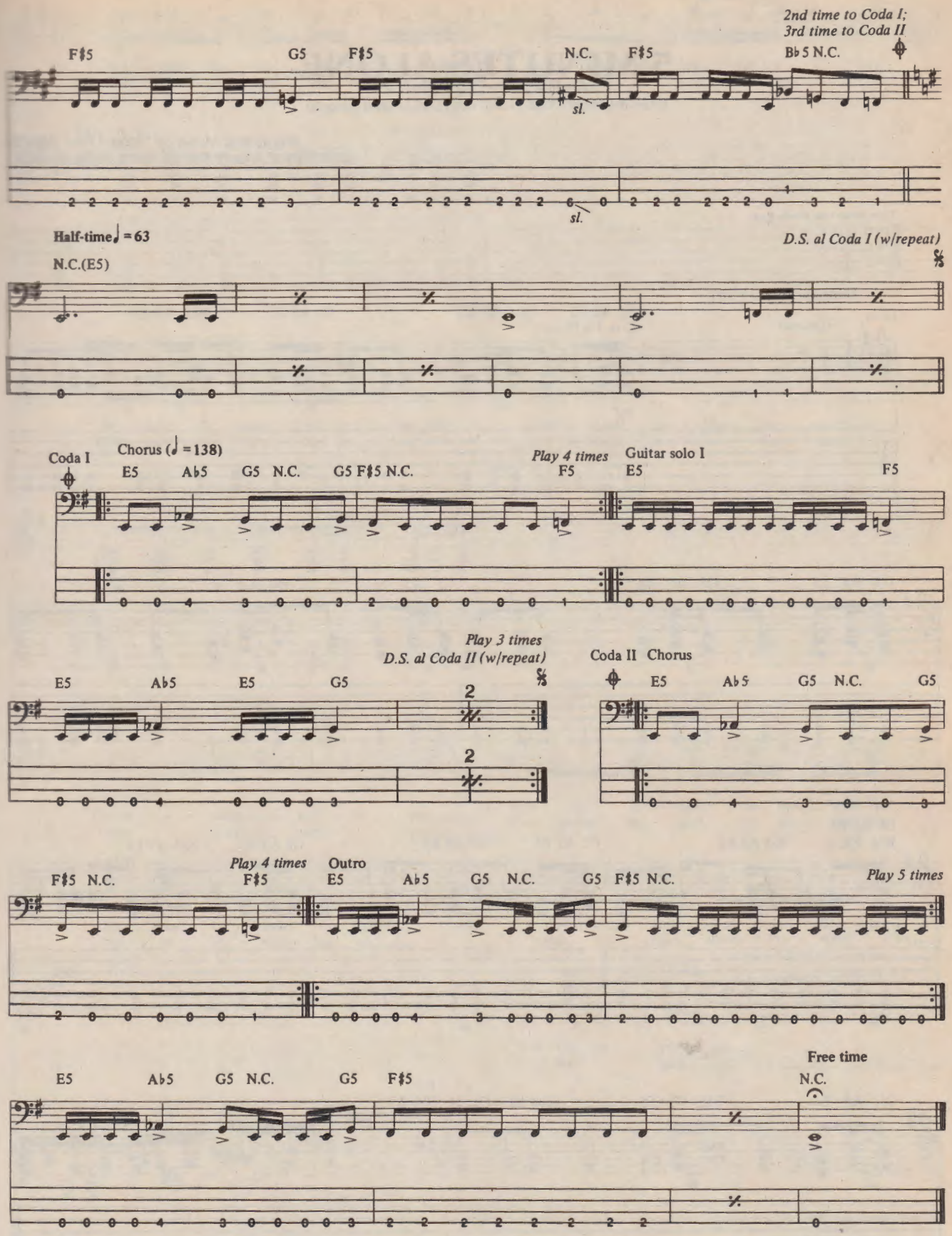
2nd time to Coda I;
3rd time to Coda II
F♯5
G5
F♯5
N.C.
F♯5
B♭5 N.C.
sl.
Half-time ♩ = 63
N.C.(E5)
D.S. al Coda I (w/repeat)
Coda I
Chorus (♩ = 138)
E5
A♭5
G5 N.C.
G5 F♯5 N.C.
Play 4 times
F5
Guitar solo I
E5
F5
Play 3 times
D.S. al Coda II (w/repeat)
E5
A♭5
E5
G5
Coda II Chorus
E5
A♭5
G5 N.C.
G5
F♯5 N.C.
Play 4 times
F♯5
Outro
E5
A♭5
G5 N.C.
G5 F♯5 N.C.
Play 5 times
E5
A♭5
G5 N.C.
G5
F♯5
Free time
N.C.

5 MINUTES ALONE

As Recorded by Pantera

(From the album FAR BEYOND DRIVEN/EastWest Records)

Words and Music by Vincent Paul Abbott, Darrell Abbott, Rex Brown & Philip Anselmo

Tune down one whole step:
⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D

Moderate Rock ♩ = 100

Intro (Drums) G5 A5 E5 Gtrs. I & II G5 A5 E5 G5 A5 E5 B♭5 G5 E5

mf sl.

G5 A5 E5 G5 A5 E5 G5 A5 E5 B♭5 G5 E5

G5 A5 E5 Rhy. Fig. 1 G5 A5 E5 G5 A5 E5 B♭5 G5 E5 G5 A5 E5 G5 A5 E5

G5 A5 E5 B♭5 G5 E5 (end Rhy. Fig. 1) N.C. Riff A

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1st, 2nd Verses

E5

1. I see you had your mind all made up, you group of pit - i - ful li ars.
2. I read your eyes, your mind was made up. You took me for a fool.

Rhy. Fig. 2

P.M.

D♯5/E

Be - fore I woke to face the day, your mas - ter plan tran - spired.
You used com - plex - ion of my skin for a coun - ter - rac - ist tool.

(end Rhy. Fig. 2)

P.M.

w/Rhy. Fig. 2

E5

(Some - thing told me) this job had more to meet the eye.
(You can't burn me.) I've spilled my guts out in the past.

D♯5/E

My song is not be - lieved, my words some - what de - ceiv - ing.
Tak - en ad - van - tage of 'cause you know where I've come from.

N.C.

Now I'm un whole
My past.

Gtrs. I & II

Full

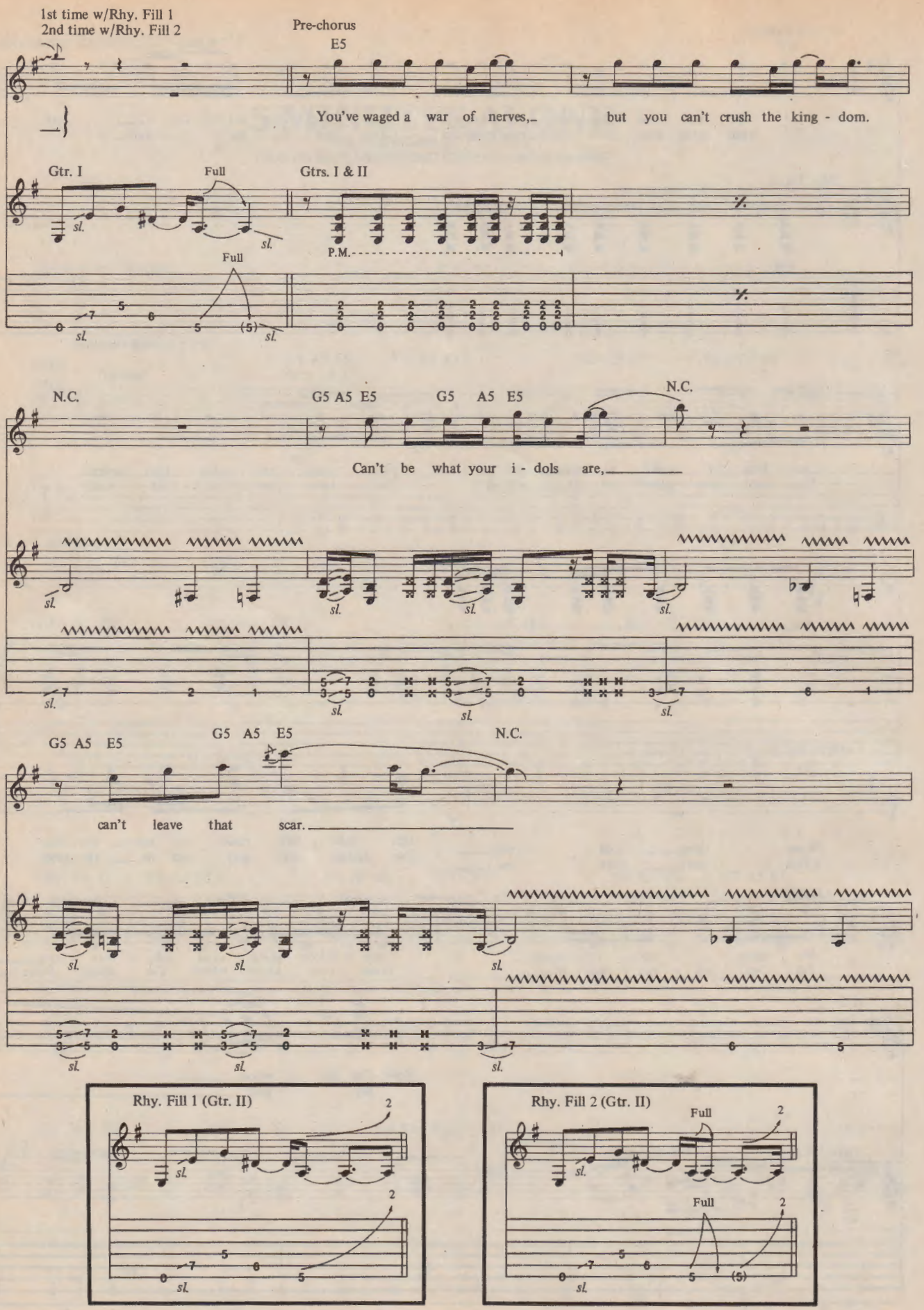
Full

sl.

Full

Full

sl.


1st time w/Rhy. Fill 1
2nd time w/Rhy. Fill 2
Pre-chorus
E5
You've waged a war of nerves, but you can't crush the king - dom.
Gtr. I
Full
Gtrs. I & II
P.M.
N.C.
G5 A5 E5
G5 A5 E5
N.C.
Can't be what your i - dols are,
G5 A5 E5
G5 A5 E5
N.C.
can't leave that scar.
Rhy. Fill 1 (Gtr. II)
Rhy. Fill 2 (Gtr. II)
Full
Full

G5 A5 E5 G5 A5 E5 N.C.

You cry for com-pen - sa - tion.

(I ask you, "Please, just give us)

Chorus
w/Rhy. Fig. 1 (2 times)

G5 A5 E5 G5 A5 E5 G5A5E5 B♭5G5E5 G5 A5 E5 G5 A5 E5

five min-utes a - lone.

G5 A5 E5 B♭5 G5 E5 G5A5E5 G5A5E5 G5A5E5 B♭5G5E5

Just give us five min-utes a - lone,

G5 A5 E5 G5 A5 E5 G5 A5 E5 B♭5 G5 E5

To Coda 1. w/Riff A N.C.

yeah."

2. w/Riff B (2 times)
N.C.

Hey bud-dy some bro-ken glass?

Gtrs. 1 & II
N.C.

Play 3 times

A5 G♯5 G5 F♯5 F5

Riff B (Gtrs. I & II)

w/Rhy. Fig. 1
G5 A5 E5 G5 A5 E5

Substitute Rhy. Fill 3
G5 A5 E5 B♭5 G5 N.C.

Resume Rhy. Fig. 1
G5 A5 E5 G5 A5 E5

Uh. Five min-utes a - lone.

G5A5E5 B♭5G5E5 N.C.

Double time feel
N.C.(Gm)

Just give us... Yeah.

Riff C

Gtrs. I & II

trem. bar

(B♭m)

N.C.

w/Fill 1

(end double time feel)

(Gtrs. I & II out)

Gtr. III

8va

trem. pick

Double time feel
w/Riff C
N.C.(Gm)

w/Fill 2

A.H.
(8va)

trem. pick

*Note is sustained w/trem. picking for one more beat.

Rhy. Fill 3
(Gtrs. I & II)

Harm.
(8va)

Harm.

Fill 1
(Gtr. III)

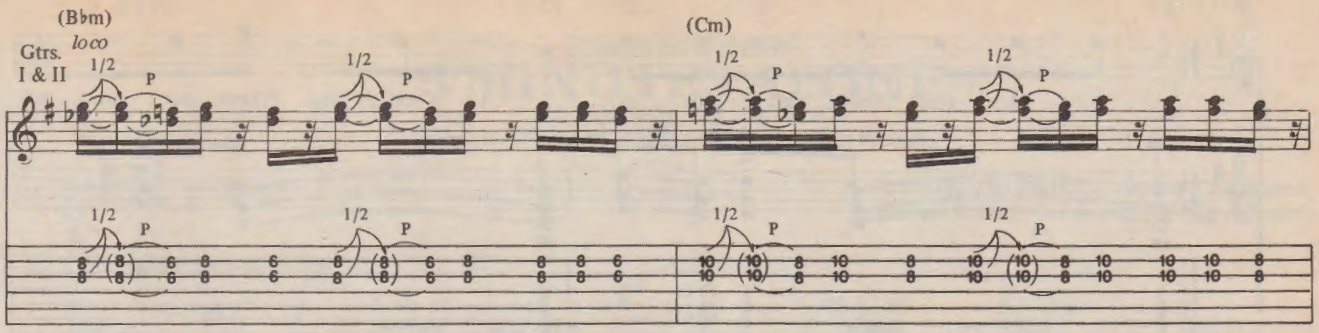
A.H.
(8va)

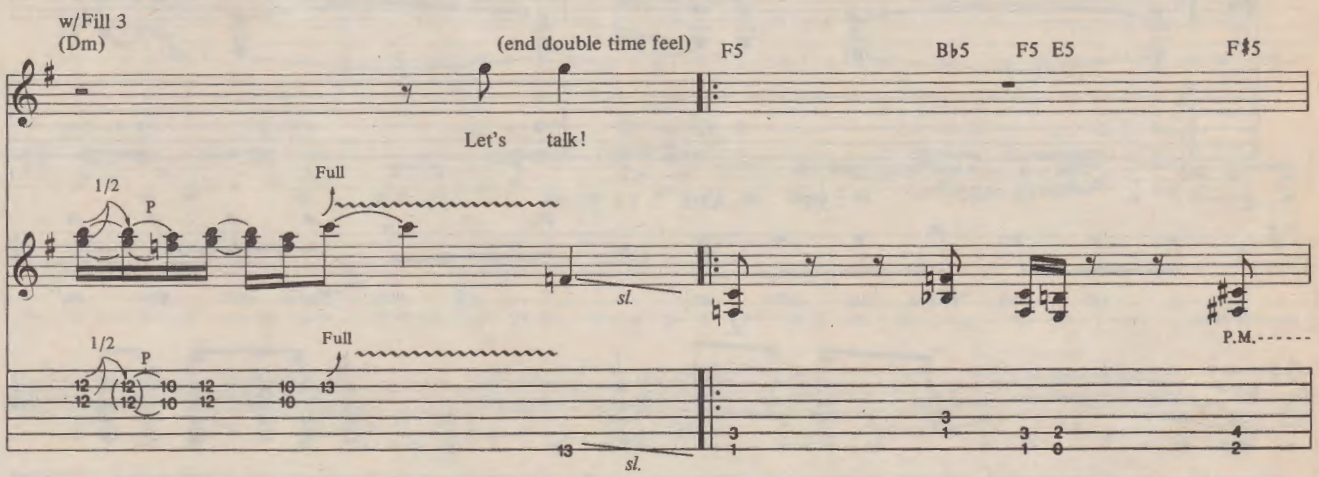
trem. pick

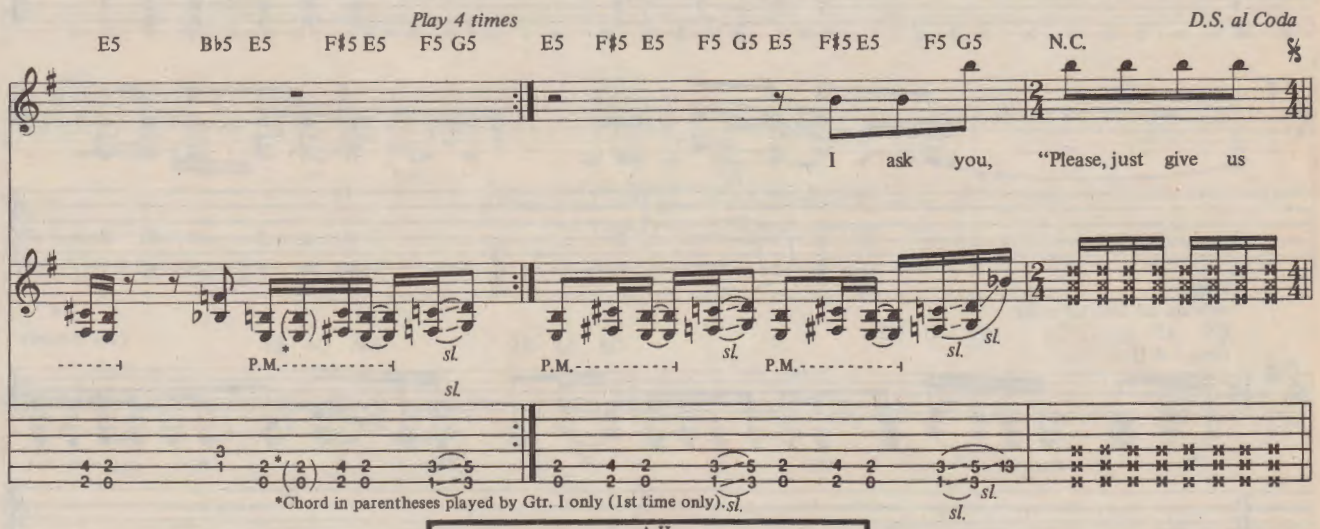
A.H.

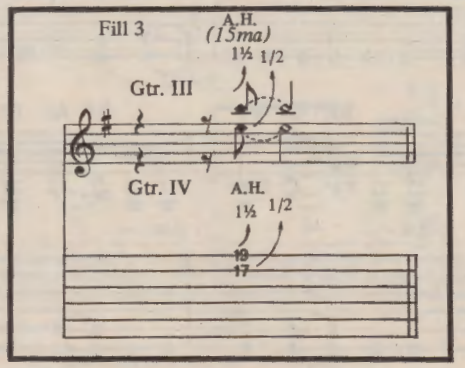
Fill 2 (Gtr. IV)

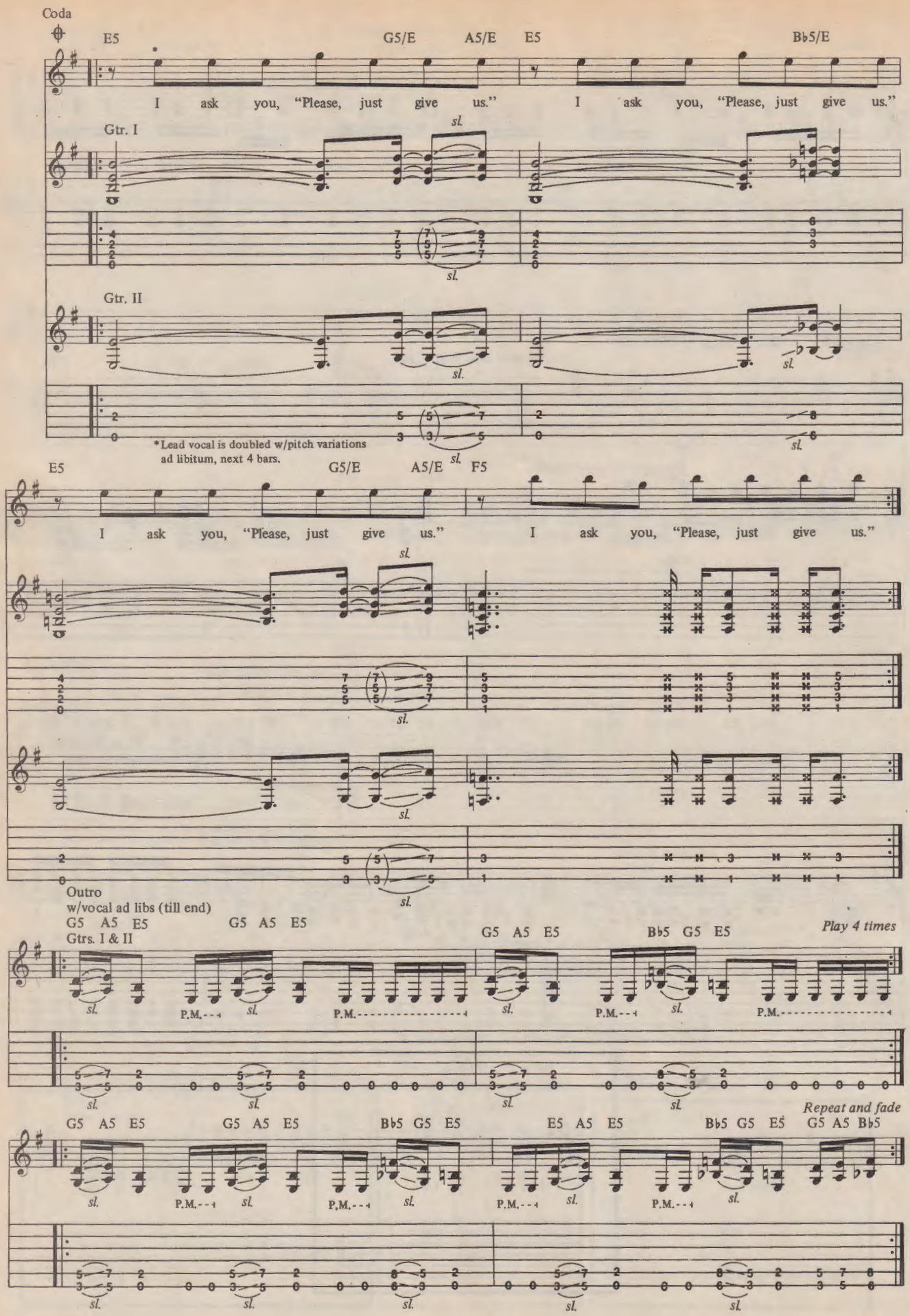
pick slides


(B♭m)
Gtrs. I & II
loco
1/2
P
(Cm)


w/Fill 3
(Dm)
(end double time feel)
F5
B♭5
F5 E5
F♯5
Let's talk!
1/2
P
Full
sl.
P.M.


Play 4 times
D.S. al Coda
E5
B♭5 E5
F♯5 E5
F5 G5
E5
F♯5 E5
F5 G5 E5
F♯5 E5
F5 G5
N.C.
I ask you, "Please, just give us
P.M.
sl.
*Chord in parentheses played by Gtr. I only (1st time only).


Fill 3
A.H.
(15ma)
1½
1/2
Gtr. III
Gtr. IV
A.H.
1½
1/2


Coda
E5
G5/E
A5/E
E5
B♭5/E
I ask you, "Please, just give us."
I ask you, "Please, just give us."
Gtr. I
sl.
Gtr. II
*Lead vocal is doubled w/pitch variations ad libitum, next 4 bars.
E5
G5/E
A5/E
F5
I ask you, "Please, just give us."
I ask you, "Please, just give us."
Outro
w/vocal ad libs (till end)
G5 A5 E5
Gtrs. I & II
G5 A5 E5
G5 A5 E5
B♭5 G5 E5
Play 4 times
P.M.
Repeat and fade
G5 A5 E5
G5 A5 E5
B♭5 G5 E5
E5 A5 E5
B♭5 G5 E5
G5 A5 B♭5

BASS LINE FOR

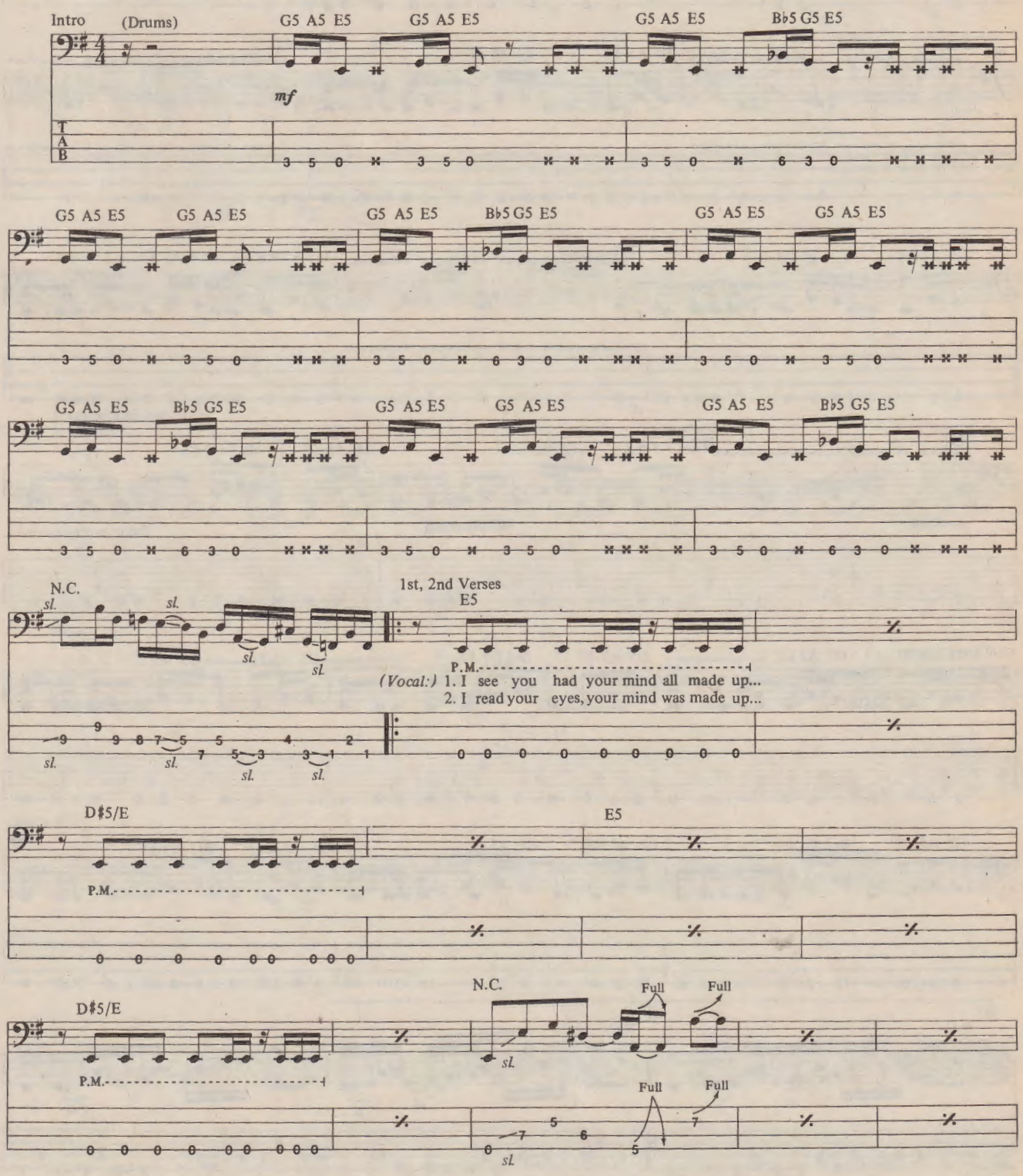
5 MINUTES ALONE

As Recorded by Pantera

(From the album FAR BEYOND DRIVEN/EastWest Records)

Tune down one whole step:
④ = D ② = C
③ = G ① = F

Words and Music by Vincent Paul Abbott, Darrell Abbott, Rex Brown & Philip Anselmo



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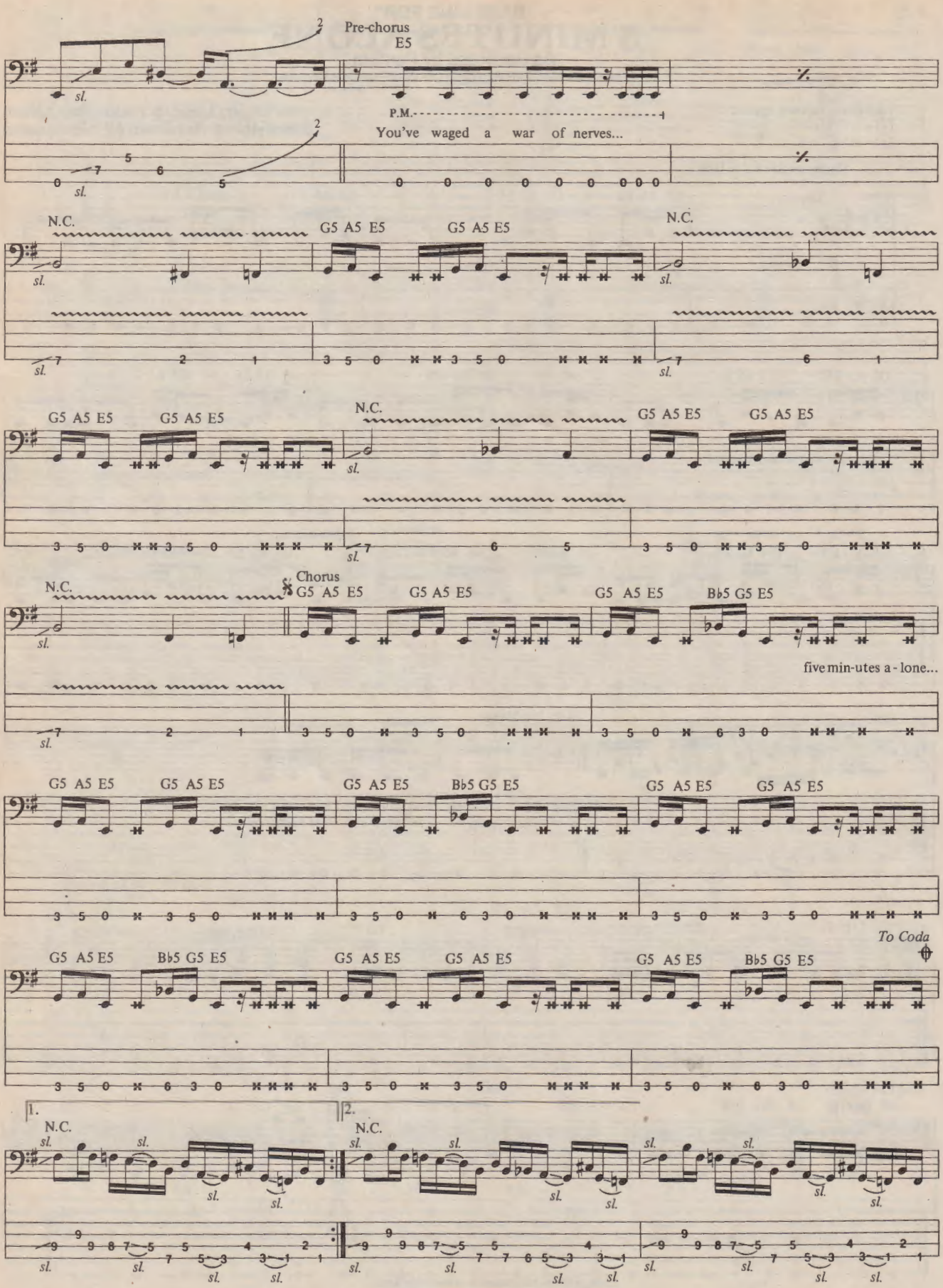
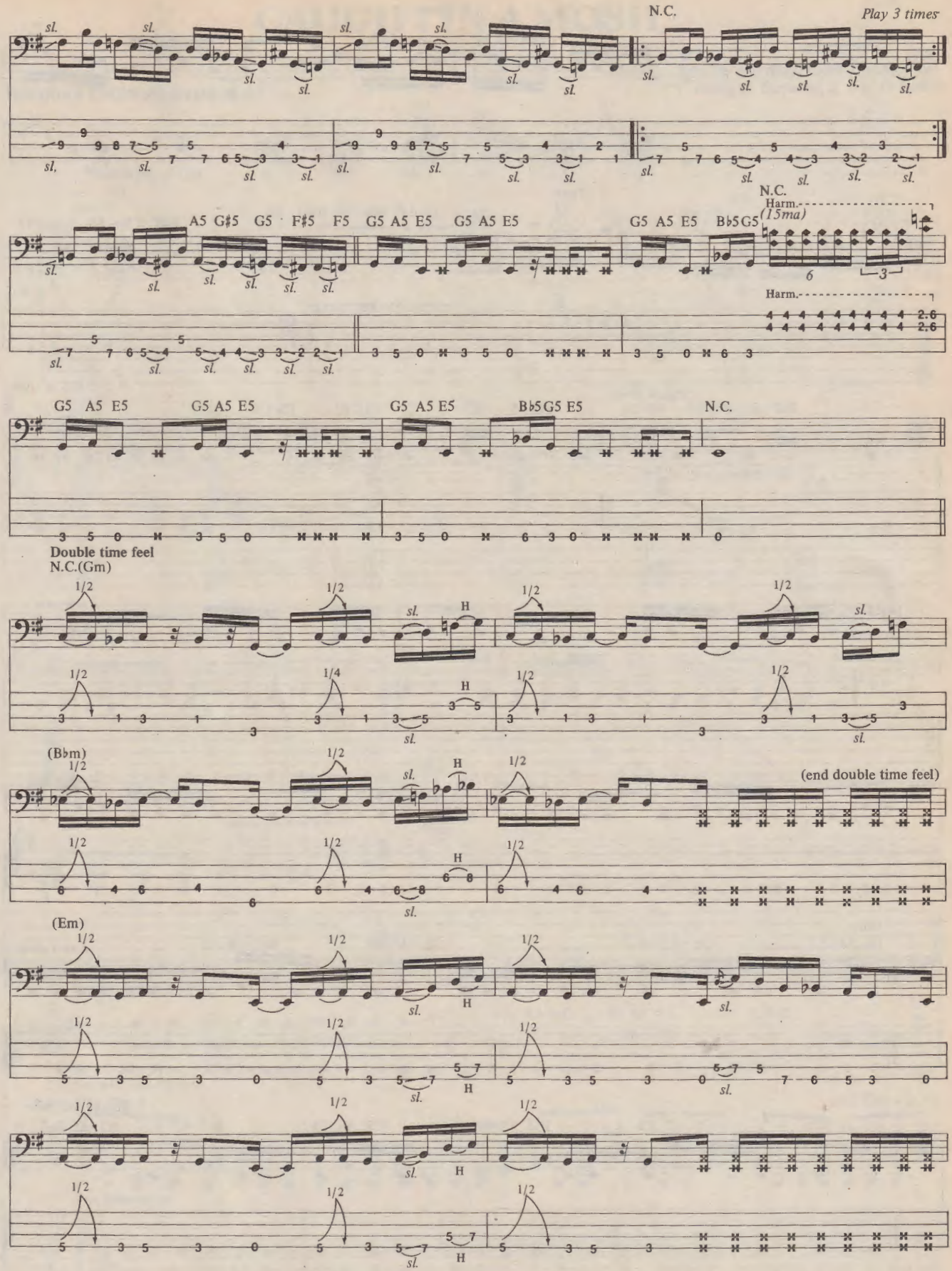
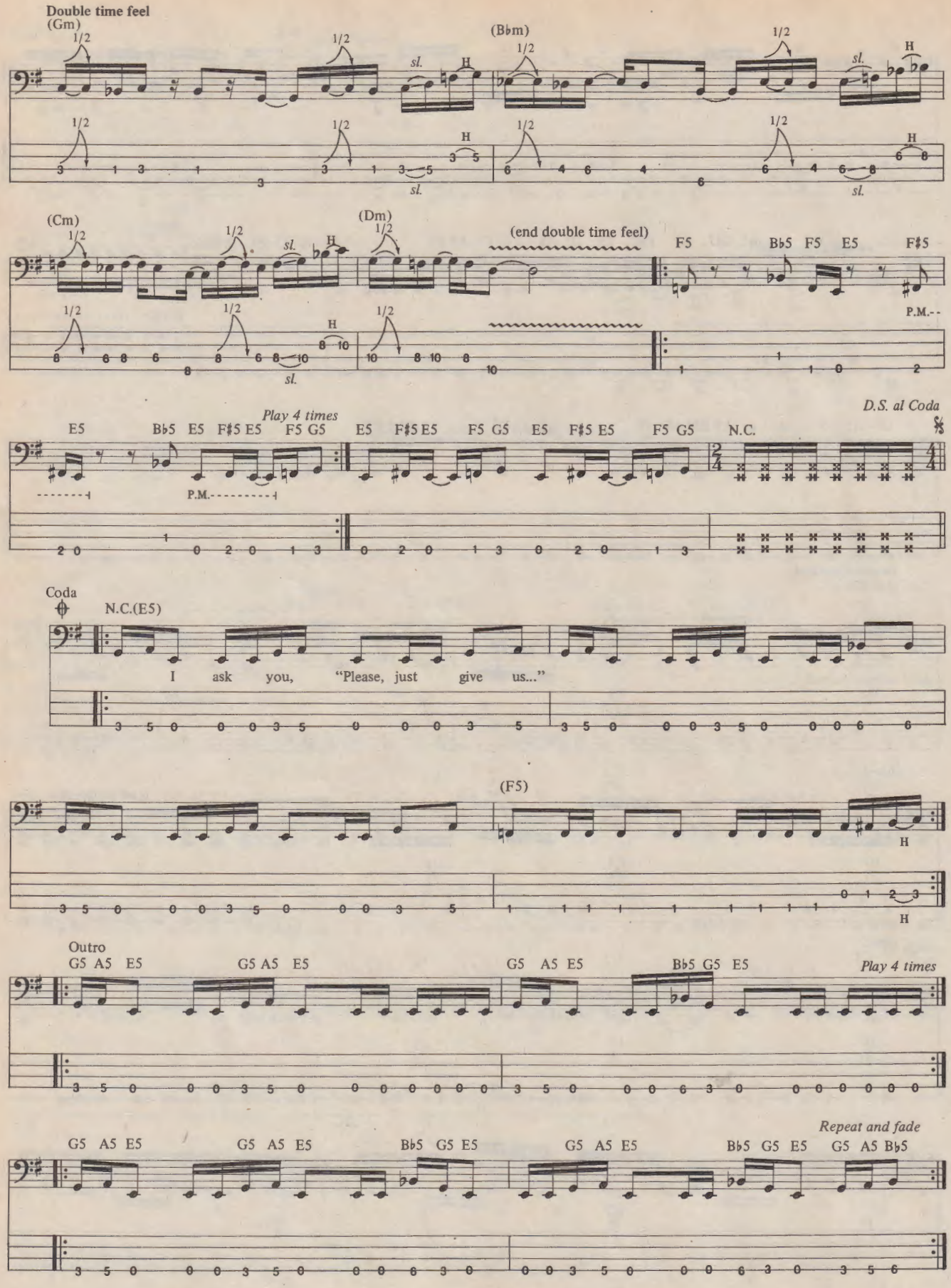

Pre-chorus
E5
P.M.
You've waged a war of nerves...
N.C.
G5 A5 E5
Chorus
Bb5 G5 E5
five min-utes a - lone...
To Coda
1.
2.


N.C.
Play 3 times
A5 G#5 G5 F#5 F5 G5 A5 E5 G5 A5 E5 G5 A5 E5 B♭5 G5
N.C.
Harm.
(15ma)
Harm.
G5 A5 E5 G5 A5 E5 G5 A5 E5 B♭5 G5 E5 N.C.
Double time feel
N.C.(Gm)
(B♭m)
(end double time feel)
(Em)


Double time feel
(Gm)
(Bbm)
(Cm)
(Dm)
(end double time feel)
F5 Bb5 F5 E5 F#5
P.M.
Play 4 times
E5 Bb5 E5 F#5 E5 F5 G5 E5 F#5 E5 F5 G5 E5 F#5 E5 F5 G5 N.C.
D.S. al Coda
Coda
N.C.(E5)
I ask you, "Please, just give us..."
(F5)
Outro
G5 A5 E5 G5 A5 E5 G5 A5 E5 Bb5 G5 E5
Play 4 times
G5 A5 E5 G5 A5 E5 Bb5 G5 E5 G5 A5 E5 Bb5 G5 E5 G5 A5 Bb5
Repeat and fade

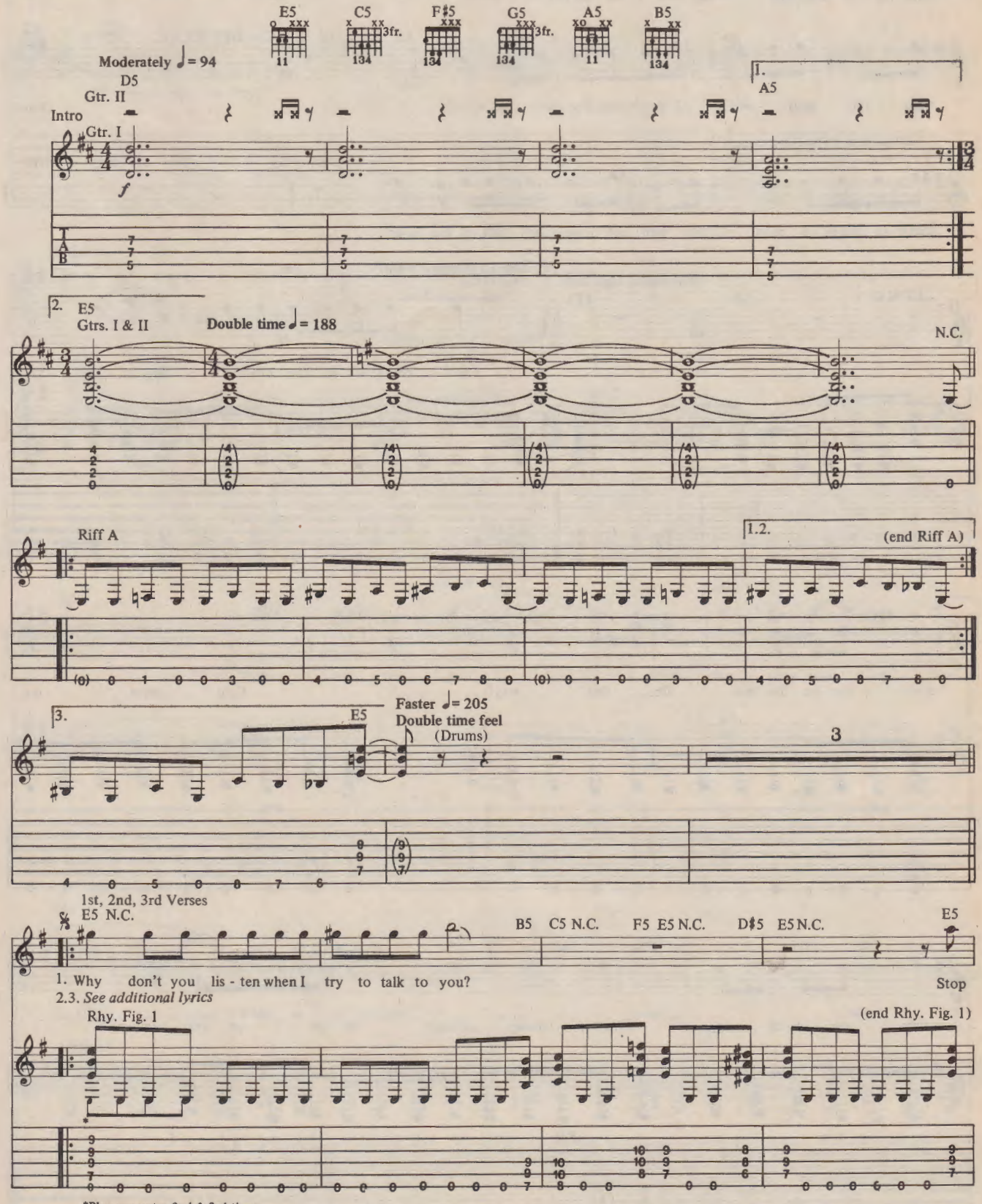
CAUGHT IN A MOSH

As Recorded by Anthrax

(From the album AMONG THE LIVING/Island Records)

Words and Music by J. Belladonna, F. Bello, C. Benante, S. Ian, D. Spitz

Tablature Explanation page 17



*Play cue notes 2nd & 3rd times.

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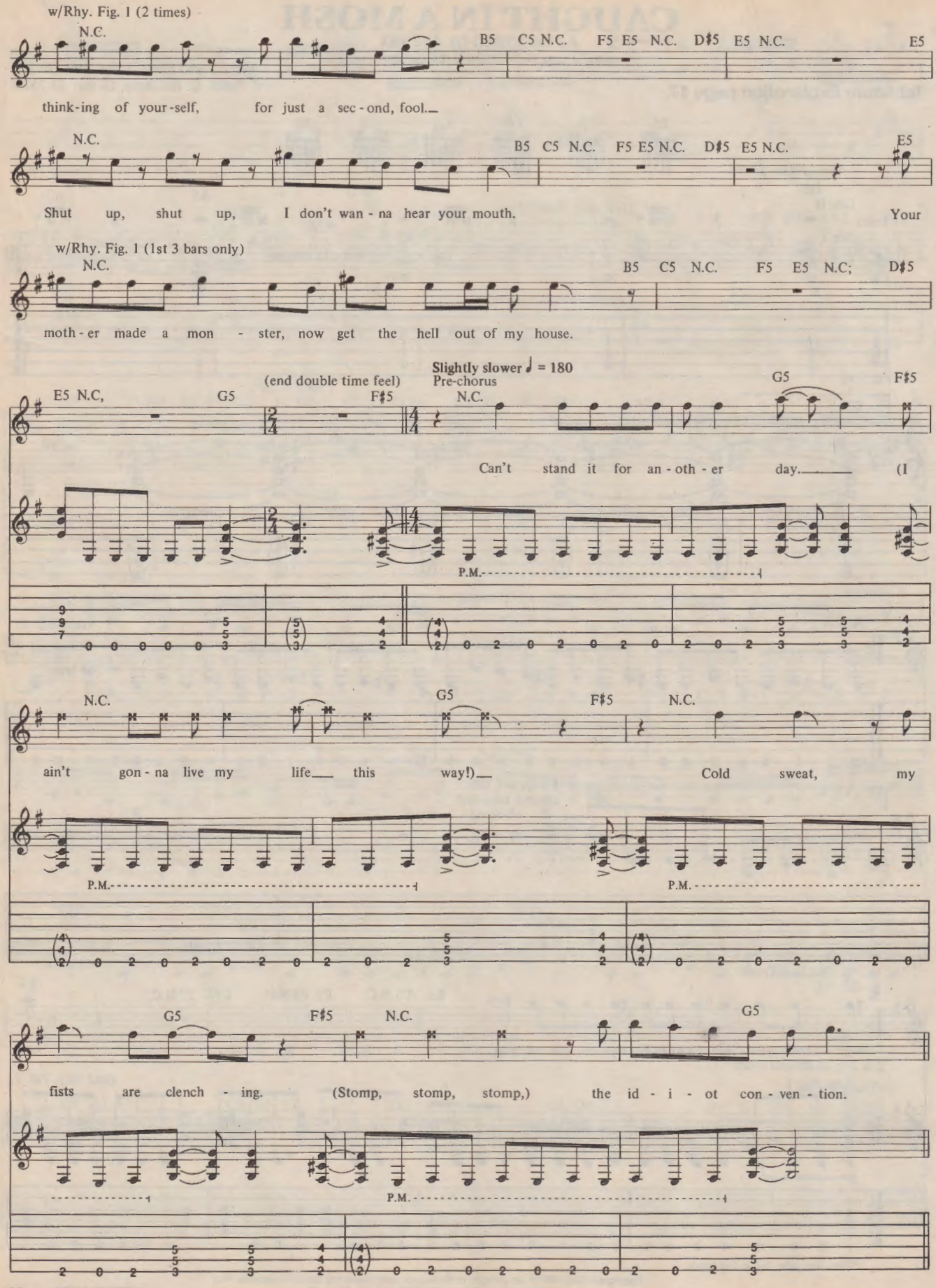
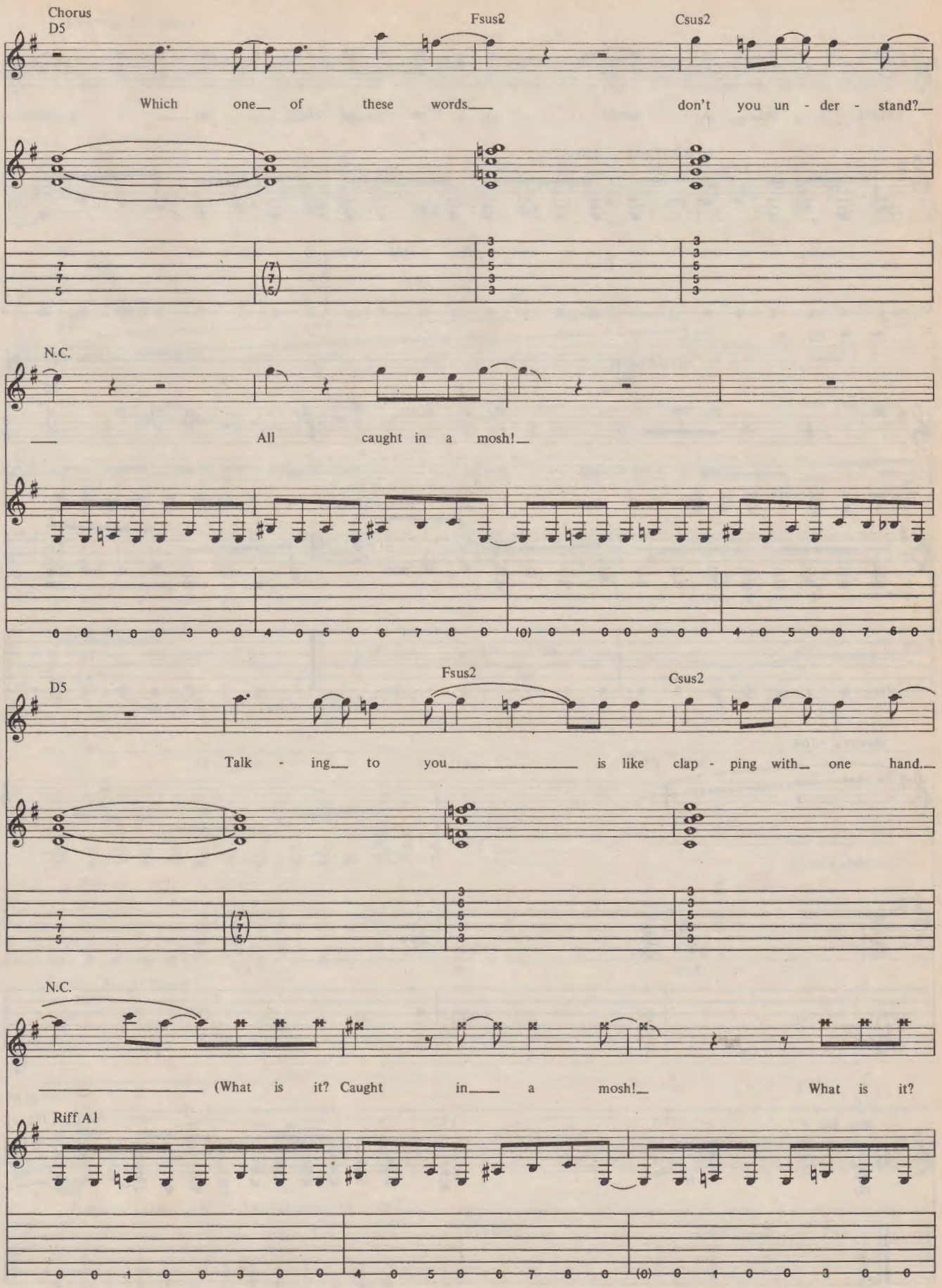
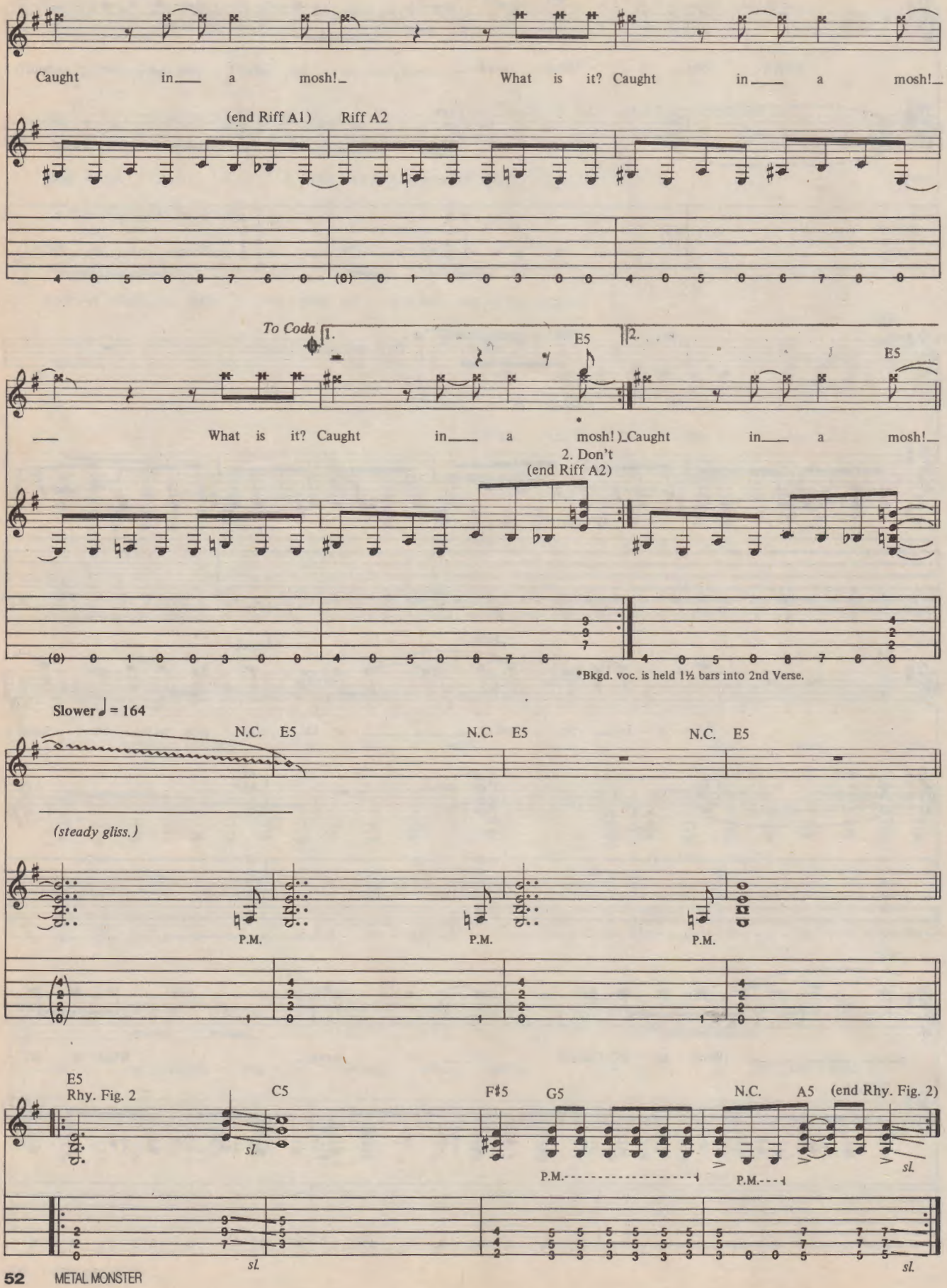
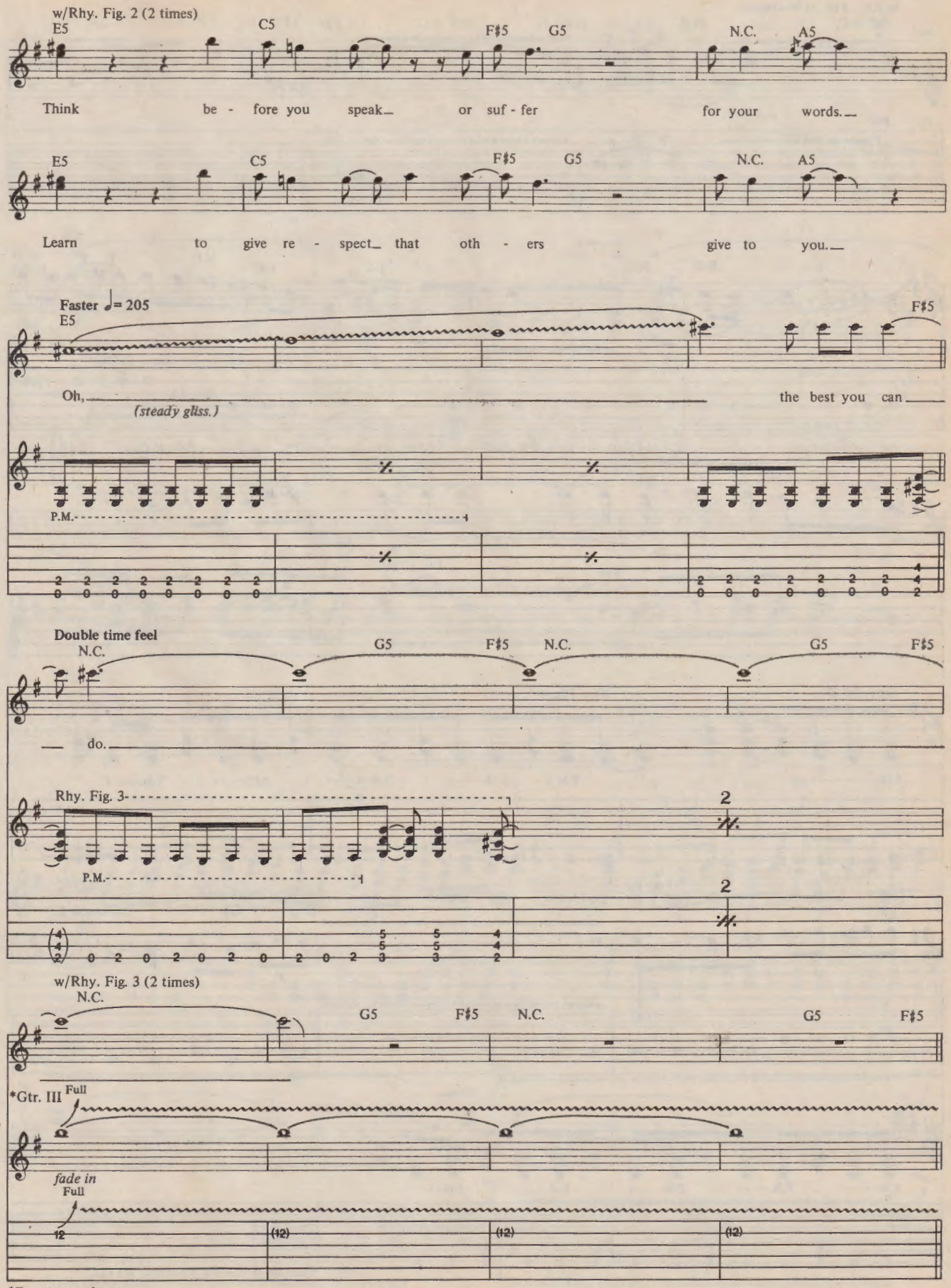
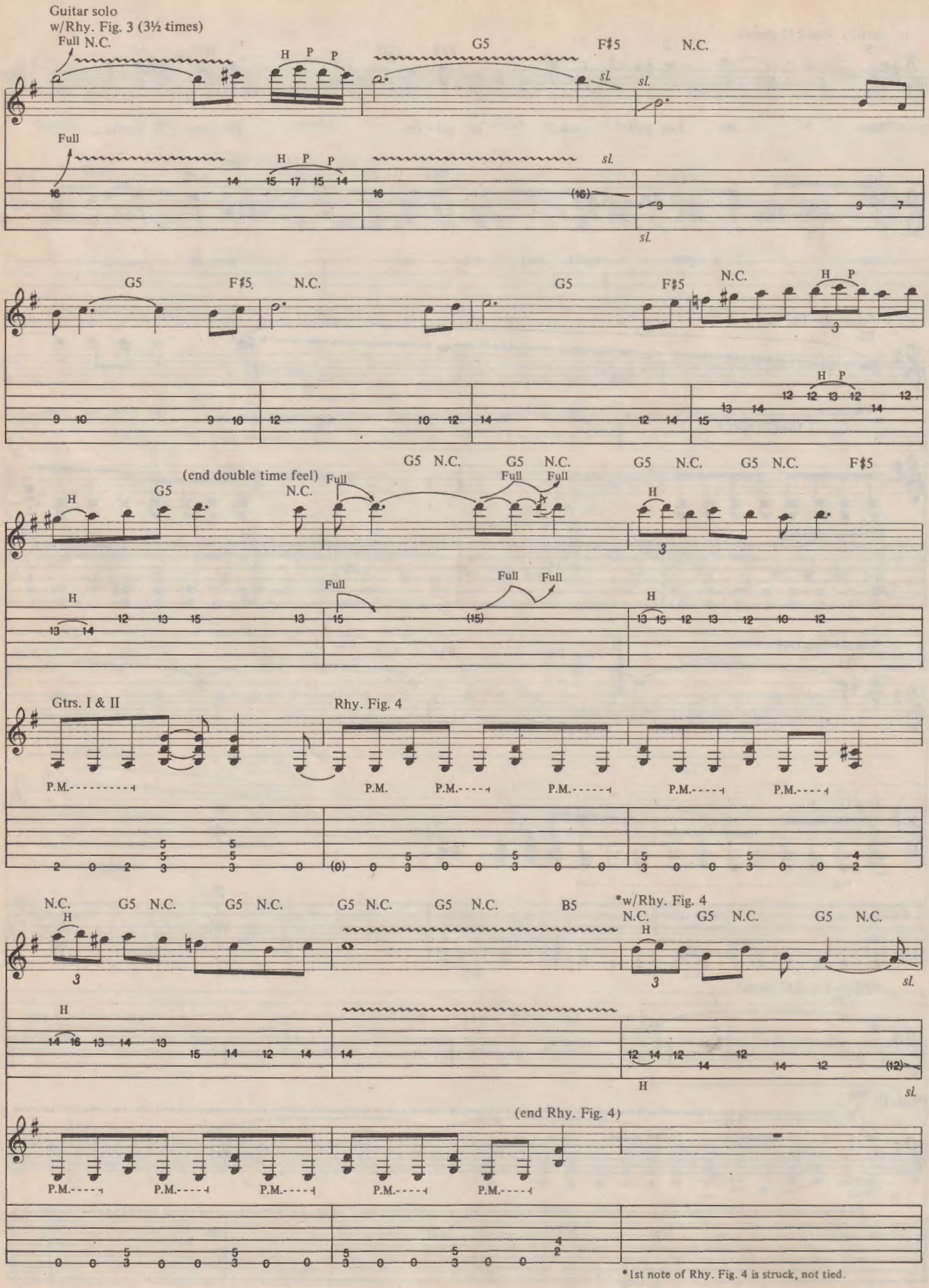

w/Rhy. Fig. 1 (2 times)
N.C.
B5 C5 N.C. F5 E5 N.C. D♯5 E5 N.C. E5
think-ing of your-self, for just a sec-ond, fool.
N.C.
B5 C5 N.C. F5 E5 N.C. D♯5 E5 N.C. E5
Shut up, shut up, I don't wan-na hear your mouth. Your
w/Rhy. Fig. 1 (1st 3 bars only)
N.C.
B5 C5 N.C. F5 E5 N.C; D♯5
moth-er made a mon-ster, now get the hell out of my house.
Slightly slower ♩ = 180
(end double time feel)
Pre-chorus
E5 N.C, G5 F♯5 N.C. G5 F♯5
Can't stand it for an-oth-er day. (I
P.M.
N.C. G5 F♯5 N.C.
ain't gon-na live my life this way!) Cold sweat, my
P.M.
P.M.
G5 F♯5 N.C. G5
fists are clench-ing. (Stomp, stomp, stomp,) the id-i-ot con-ven-tion.
P.M.


Chorus
D5
Fsus2
Csus2
Which one of these words don't you un - der - stand?
N.C.
All caught in a mosh!
D5
Fsus2
Csus2
Talk - ing to you is like clap - ping with one hand.
N.C.
(What is it? Caught in a mosh! What is it?
Riff A1

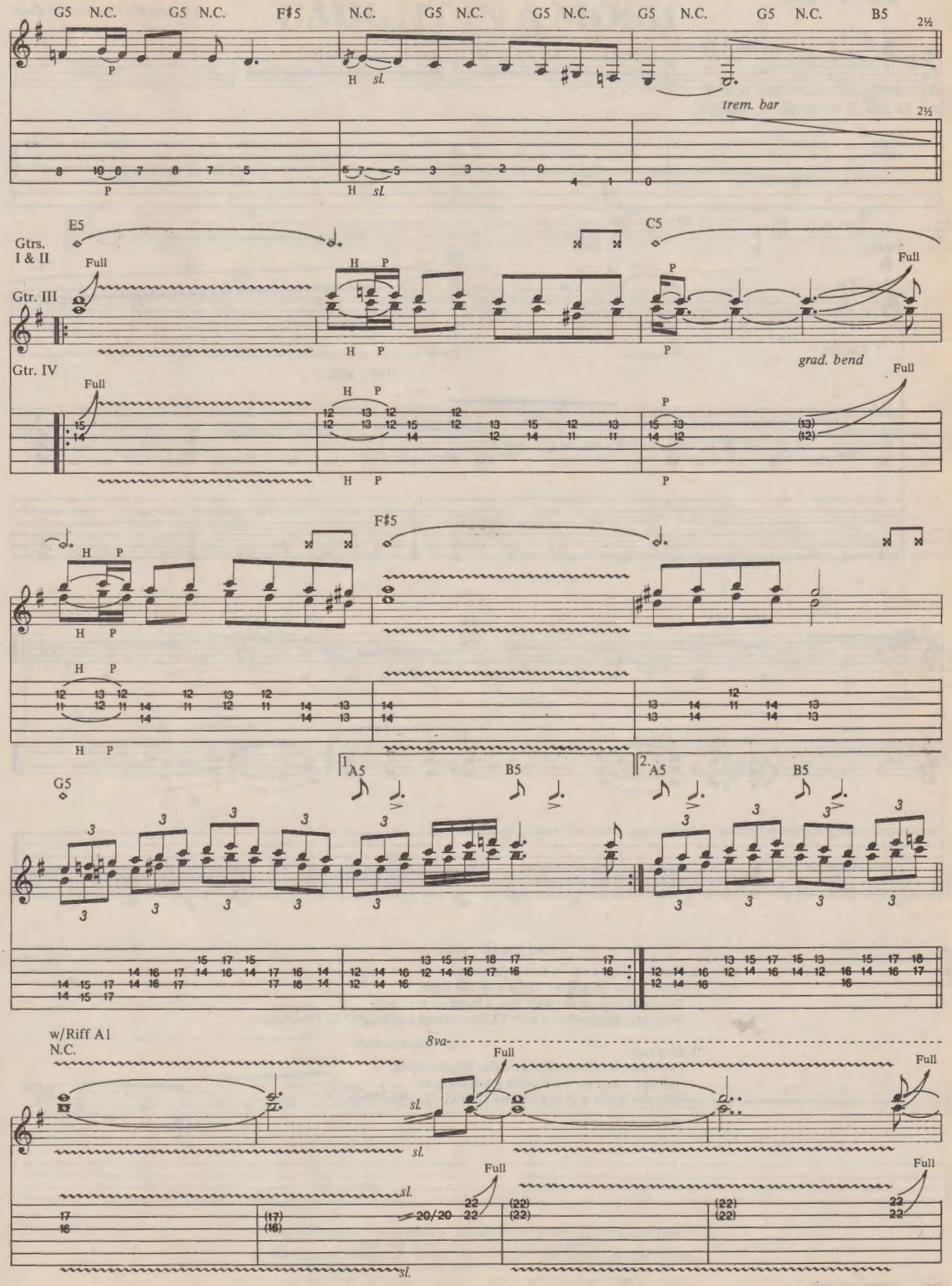

Caught in a mosh! What is it? Caught in a mosh!
(end Riff A1)
Riff A2
To Coda
1.
2.
E5
What is it? Caught in a mosh!) Caught in a mosh!
2. Don't
(end Riff A2)
*Bkgd. voc. is held 1½ bars into 2nd Verse.
Slower ♩ = 164
N.C.
(steady gliss.)
P.M.
Rhy. Fig. 2
C5
F♯5
G5
A5
(end Rhy. Fig. 2)
sl.

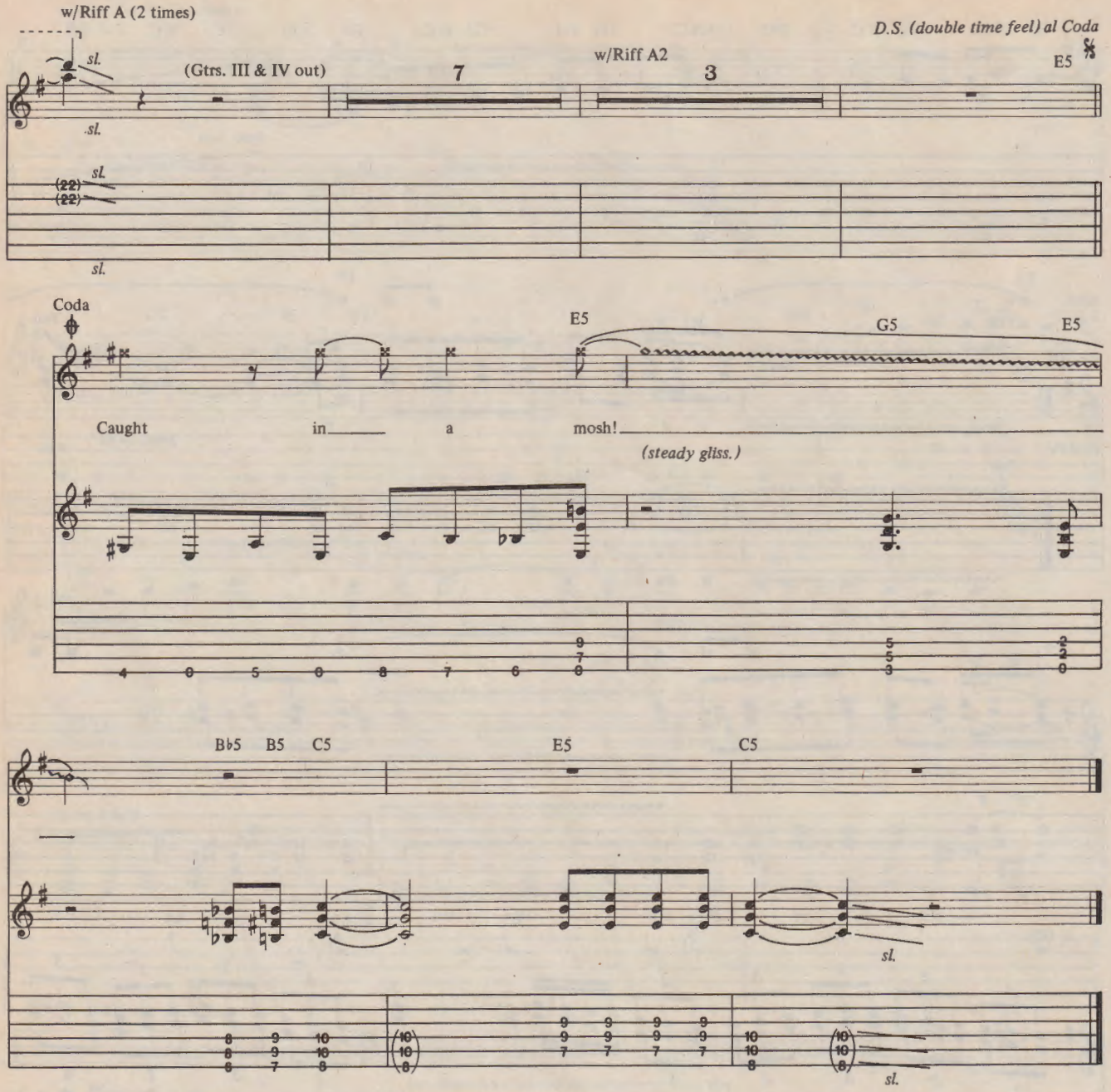


*Two gtrs. arr. for one.



*1st note of Rhy. Fig. 4 is struck, not tied.


G5 N.C. G5 N.C. F♯5 N.C. G5 N.C. G5 N.C. G5 N.C. G5 N.C. B5
2½
trem. bar
Gtrs. I & II
E5
C5
Full
Gtr. III
Gtr. IV
grad. bend
F♯5
G5
A5
B5
w/Riff A1
N.C.
8va
sl.



Additional Lyrics

2. Don't tell me how to do my job!
   There's the door, your name's on the knob.
   You're always in the way, like a beast on my back.
   Were you dropped as a baby? 'Cause brains you lack! *(To Pre-chorus)*

3. Hey man,
   I'm trying to reason, but you don't understand.
   Talking in circles, we'll never get it straight.
   Just you and me in our theatre of hate. *(To Pre-chorus)*

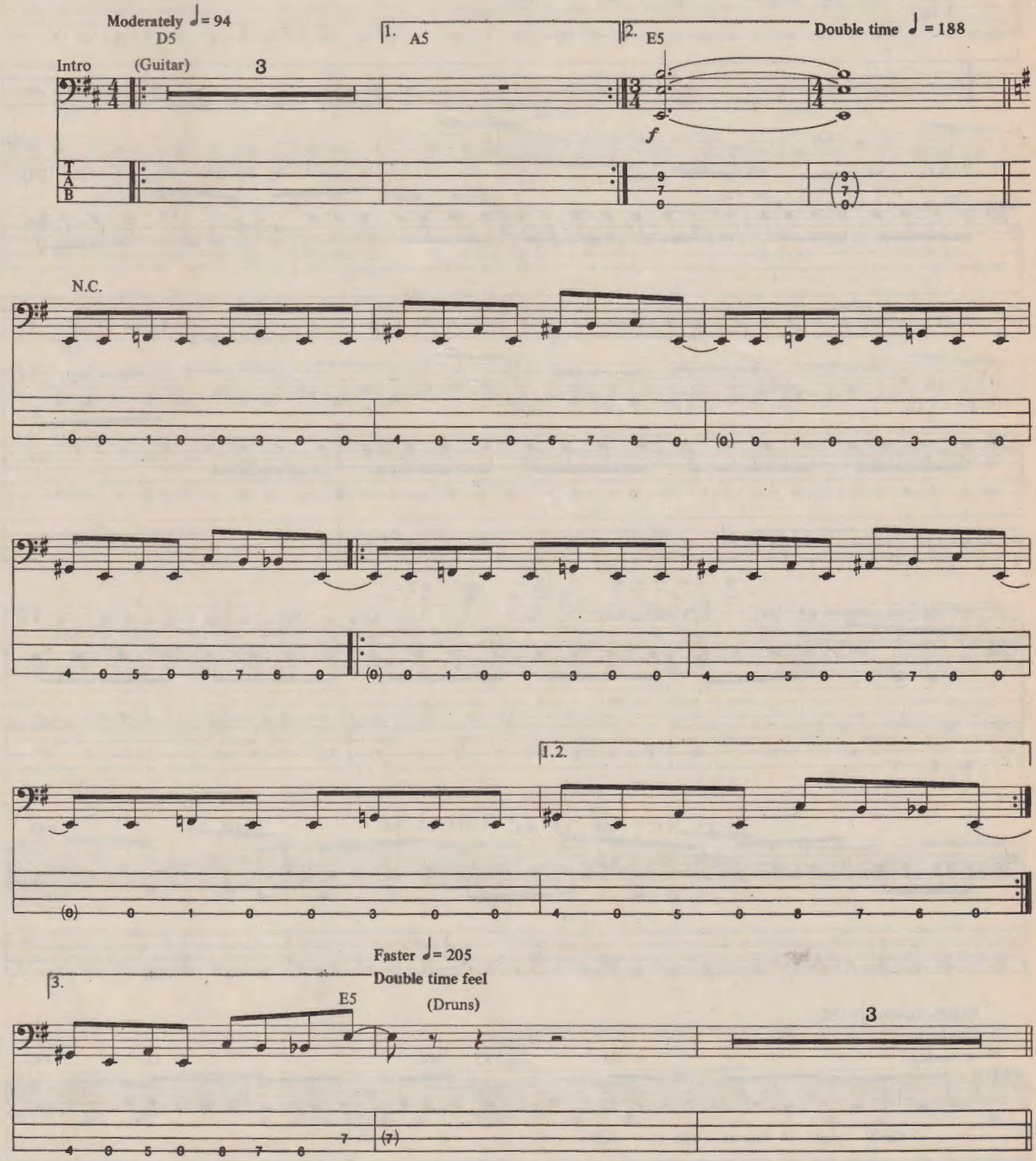
BASS LINE FOR

CAUGHT IN A MOSH

As Recorded by Anthrax

(From the album AMONG THE LIVING/Island Records)

Words and Music by J. Belladonna, F. Bello, C. Benante, S. Ian, D. Spitz



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1st, 2nd, 3rd Verses
2nd time Bass tacet (next 4 bars only)

E5 N.C. B5 C5 N.C. F5 E5 N.C. D♯5

(Vocal:) 1. Why don't you lis - ten when I'm try-in' to talk to you...
2. Don't tell me how to do my job...
3. Hey, man...

E5 N.C. E5 N.C. B5 C5 N.C. F5 E5 N.C. D♯5

E5 N.C. E5 N.C. B5

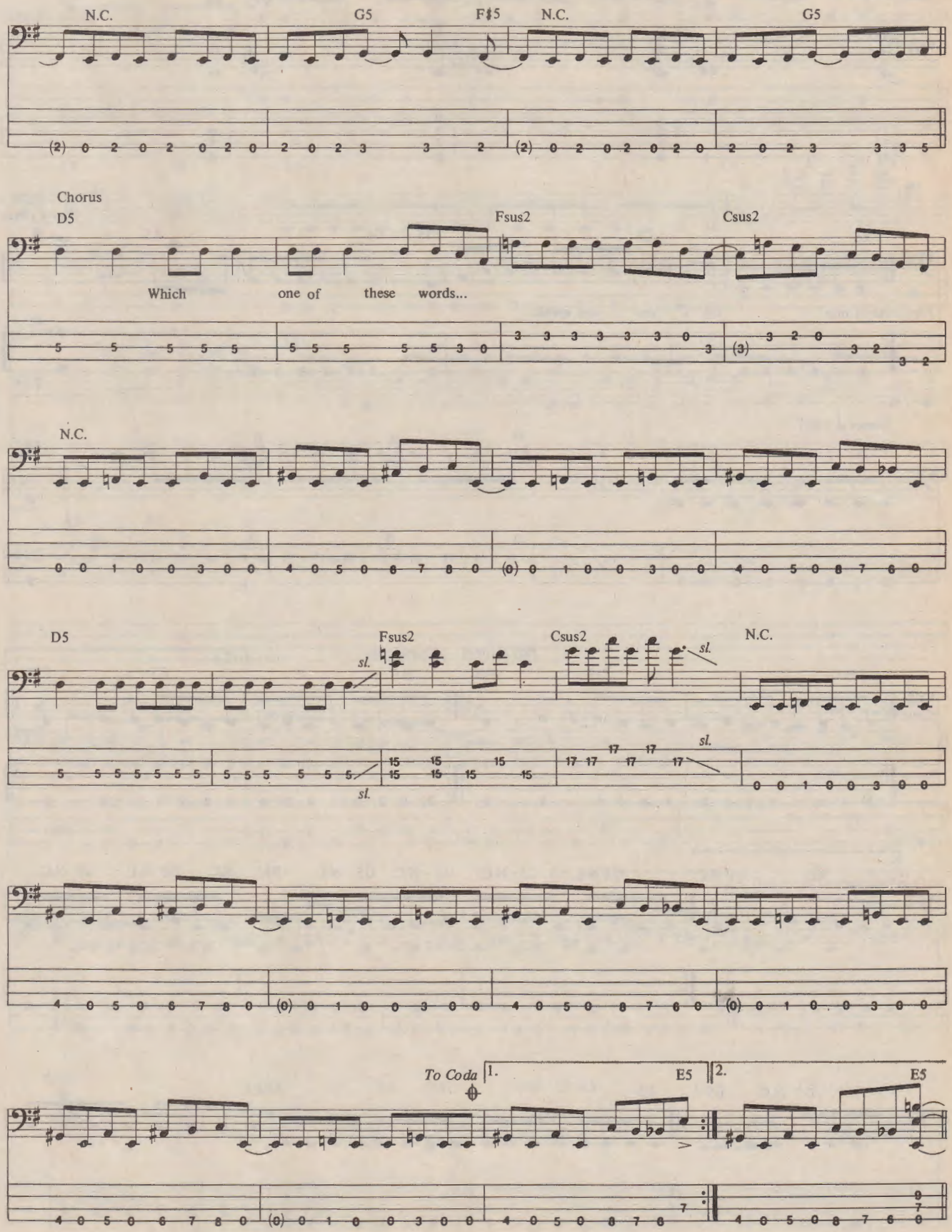
C5 N.C. F5 E5 N.C. D♯5 E5 N.C. E5 N.C.

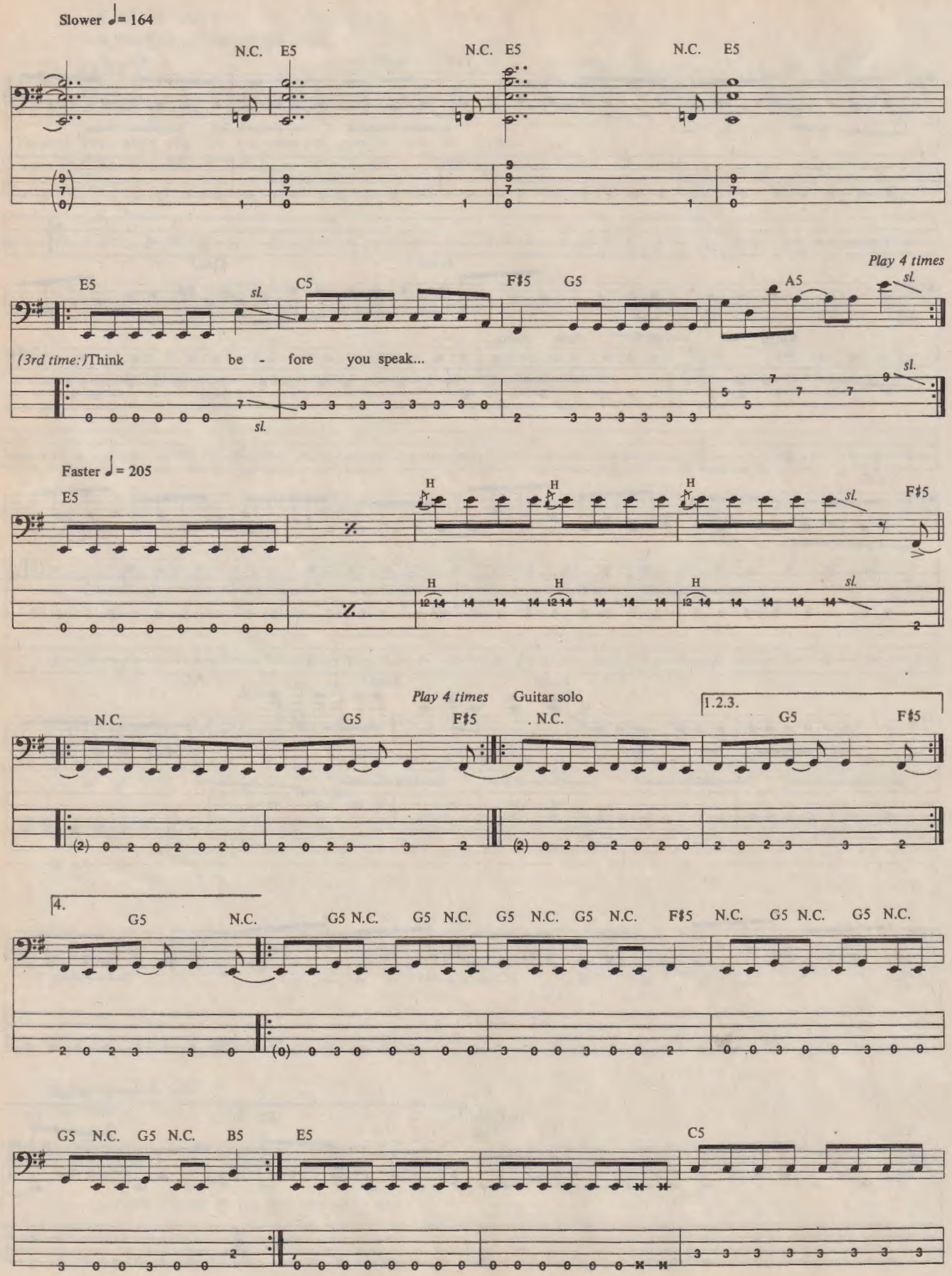
B5 C5 N.C. F5 E5 N.C. D♯5 E5 N.C. G5 F♯5

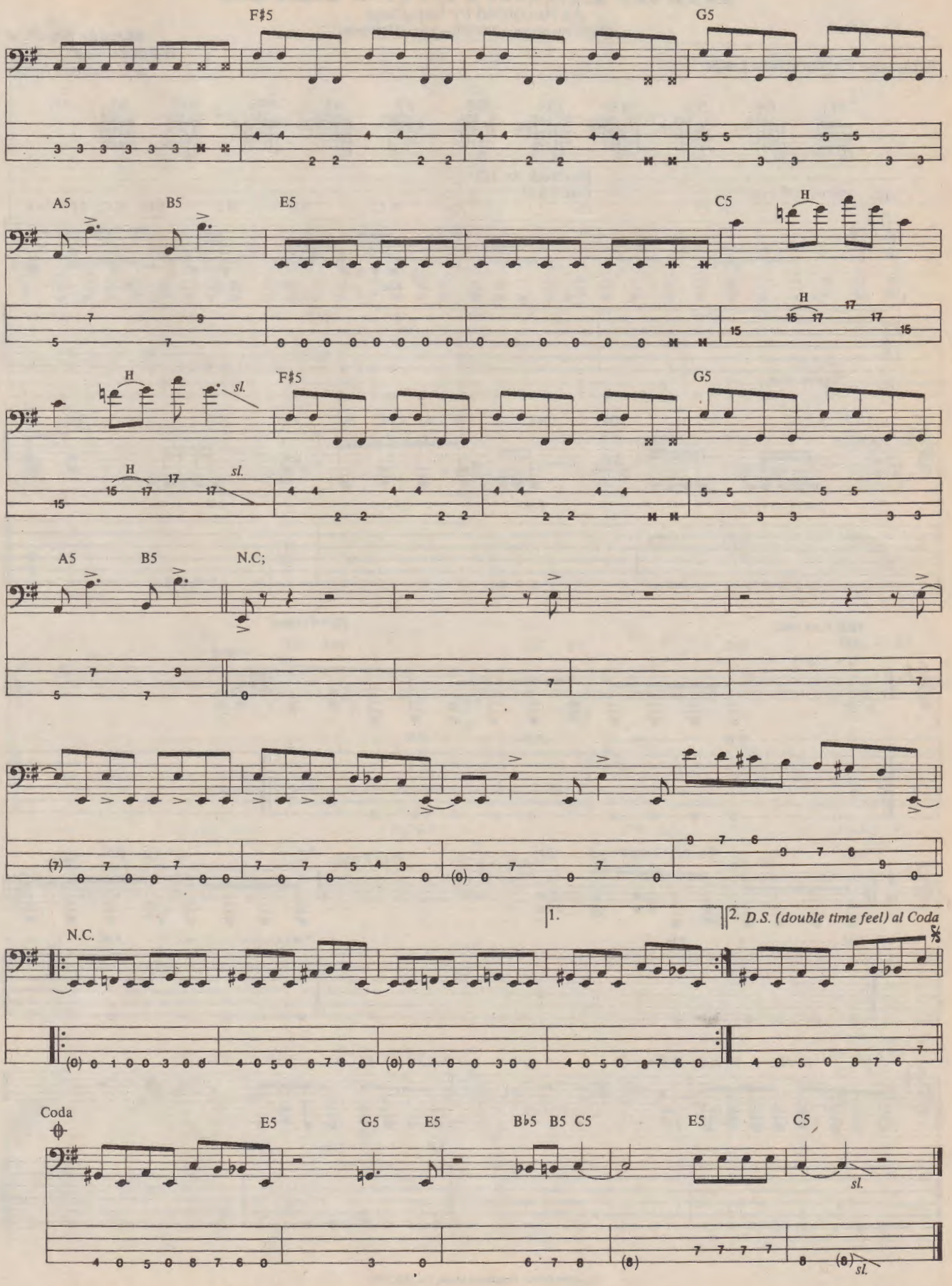
Slightly Slower ♩= 180
Pre-chorus

N.C. G5 F♯5 N.C. G5 F♯5

Can't stand it for an - oth - er day...


N.C.
G5
F♯5
N.C.
G5
Chorus
D5
Fsus2
Csus2
Which one of these words...
N.C.
D5
Fsus2
Csus2
N.C.
sl.
To Coda
1.
E5
2.
E5


Slower ♩= 164
N.C. E5
N.C. E5
N.C. E5
E5
sl.
C5
F♯5 G5
A5
Play 4 times
sl.
(3rd time:)Think be - fore you speak...
sl.
sl.
Faster ♩= 205
E5
H
H
H
sl.
F♯5
H
H
H
sl.
N.C.
G5
Play 4 times
F♯5
Guitar solo
. N.C.
1.2.3.
G5
F♯5
4.
G5
N.C.
G5 N.C.
G5 N.C.
G5 N.C.
G5 N.C.
F♯5
N.C.
G5 N.C.
G5 N.C.
G5 N.C.
N.C.
G5 N.C.
B5
E5
C5


F♯5
G5
A5
B5
E5
C5
H
sl.
N.C;
1.
2. D.S. (double time feel) al Coda
Coda
Bb5
B5
C5

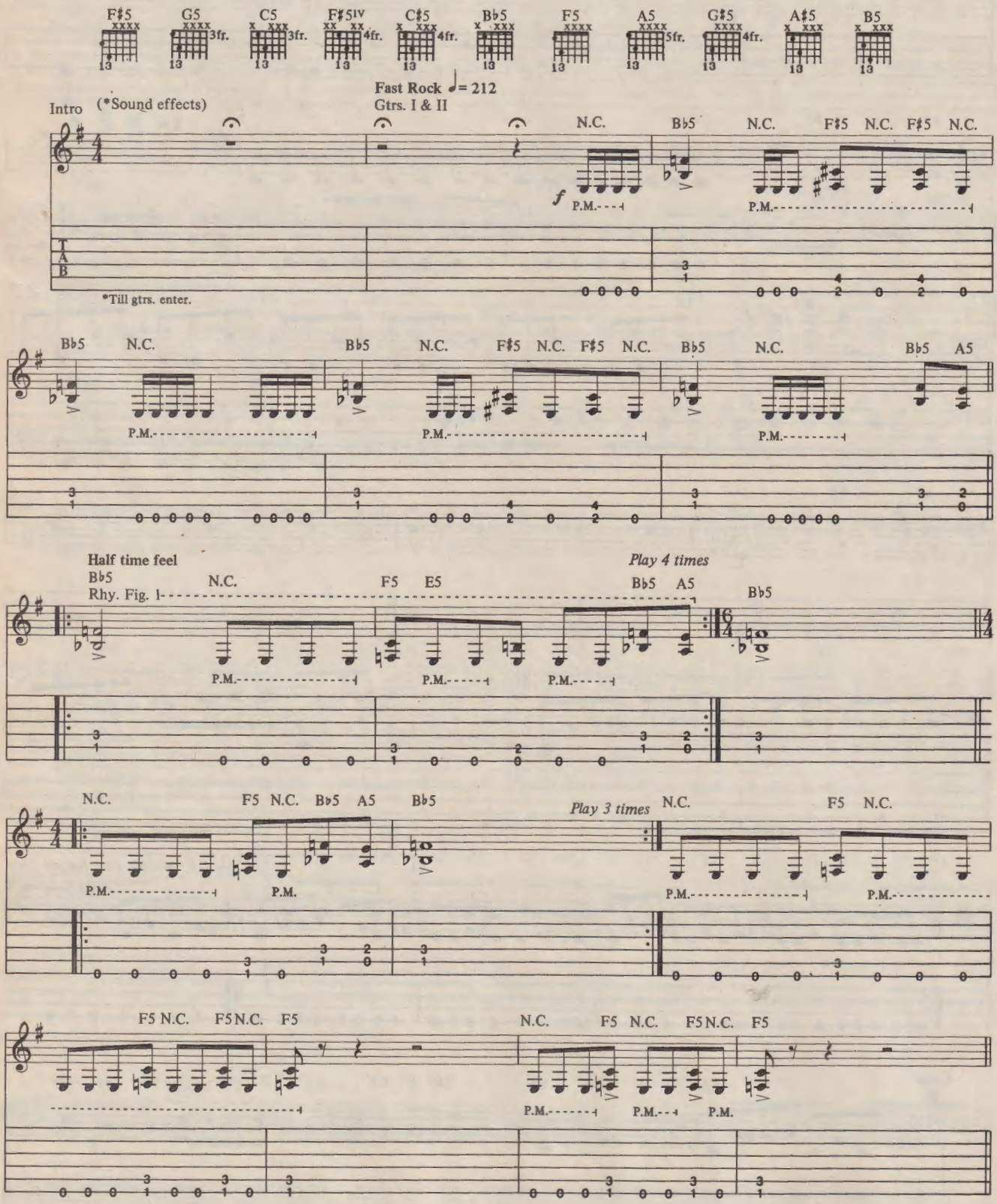
DEAD EMBRYONIC CELLS

As Recorded by Sepultura

(From the album ARISE/Roadrunner Records)

Tablature Explanation page 17

Music by Sepultura
Words by Max Cavalera
and Andreas Kisser



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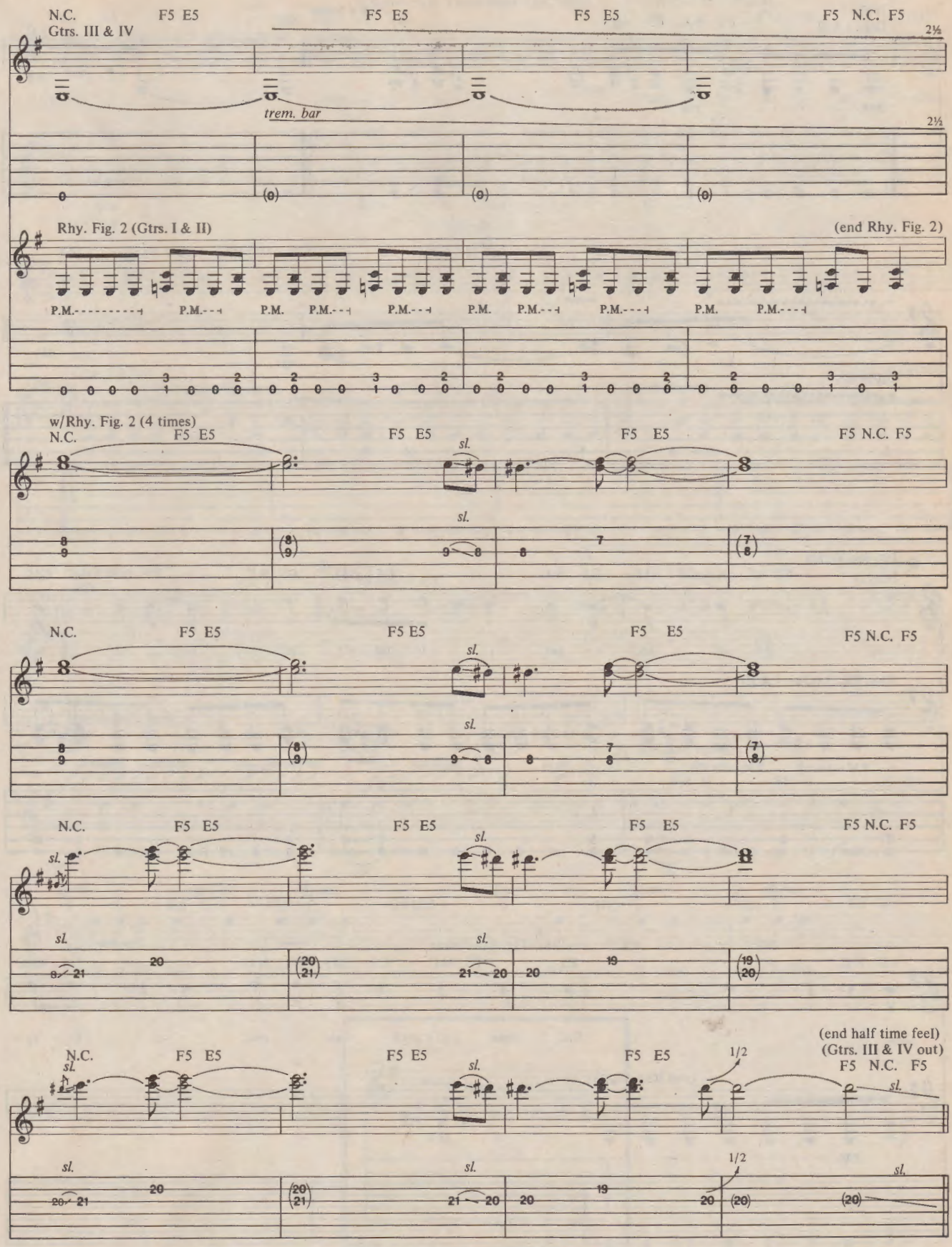
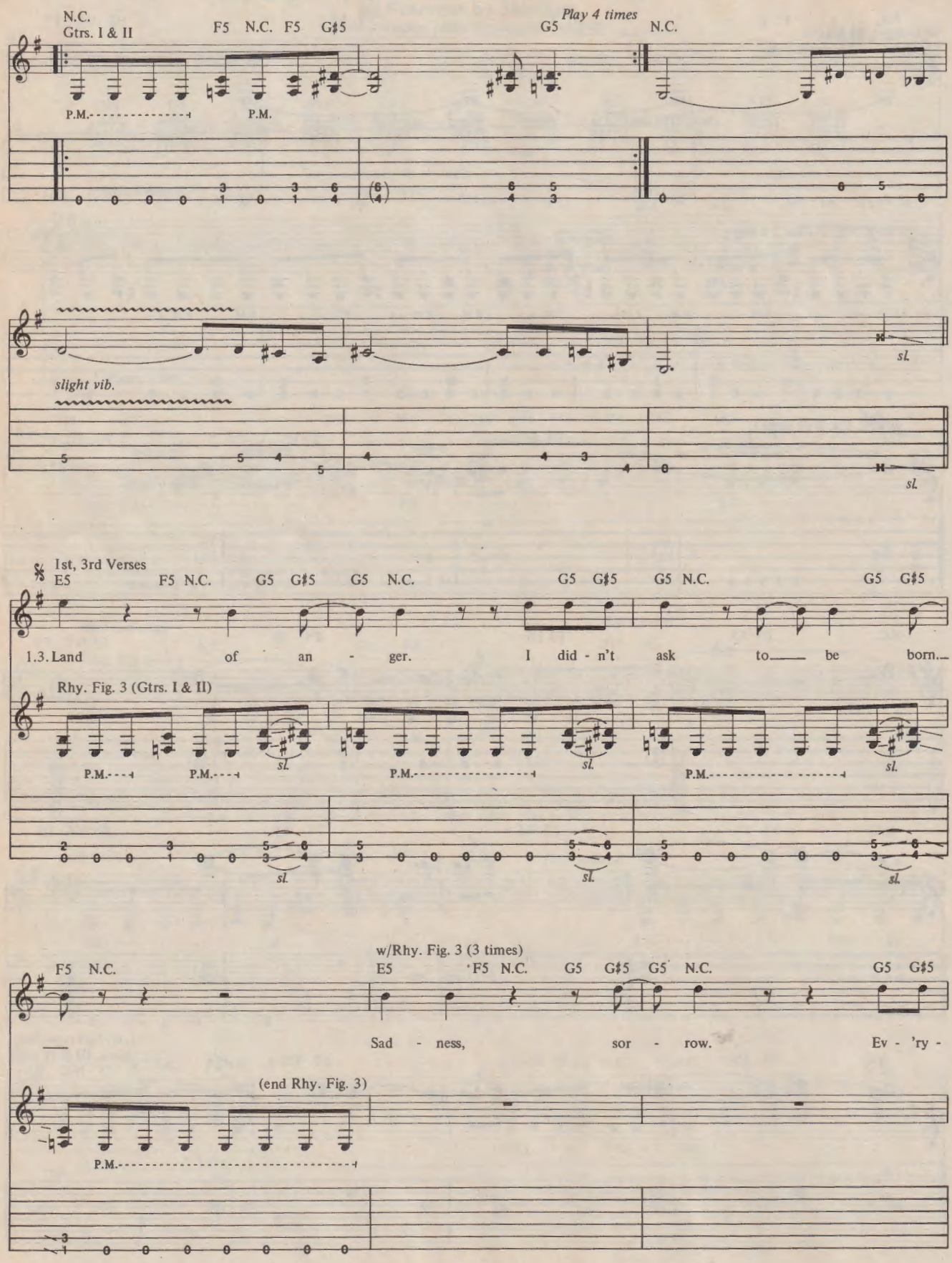

N.C.
Gtrs. III & IV
F5 E5
F5 E5
F5 E5
F5 N.C. F5
2½
trem. bar
2½
Rhy. Fig. 2 (Gtrs. I & II)
(end Rhy. Fig. 2)
P.M.
w/Rhy. Fig. 2 (4 times)
N.C.
F5 E5
F5 E5
F5 E5
F5 N.C. F5
sl.
N.C.
F5 E5
F5 E5
F5 E5
F5 N.C. F5
sl.
N.C.
F5 E5
F5 E5
F5 E5
F5 N.C. F5
sl.
N.C.
F5 E5
F5 E5
F5 E5
1/2
(end half time feel)
(Gtrs. III & IV out)
F5 N.C. F5
sl.


N.C.
Gtrs. I & II
F5 N.C. F5 G♯5
G5
Play 4 times
N.C.
P.M.
P.M.
slight vib.
sl.
sl.
Ist, 3rd Verses
E5 F5 N.C. G5 G♯5 G5 N.C. G5 G♯5 G5 N.C. G5 G♯5
1.3. Land of an - ger. I did - n't ask to be born.
Rhy. Fig. 3 (Gtrs. I & II)
P.M.
P.M.
sl.
P.M.
sl.
P.M.
sl.
sl.
sl.
sl.
w/Rhy. Fig. 3 (3 times)
F5 N.C.
E5 F5 N.C. G5 G♯5 G5 N.C. G5 G♯5
Sad - ness, sor - row. Ev - 'ry -
(end Rhy. Fig. 3)
P.M.

2nd time Gtr. I substitute Rhy. Fill 2

(resume Rhy. Fig. 3)

G5 N.C. G5 G♯5 F5 N.C. E5 F5 N.C. G5 G♯5

thing so a - lone. Lab - 'ra - to - ry sick -

G5 N.C. G5 G♯5 G5 N.C. G5 G♯5 F5 N.C.

ness in - fects hu - man - i - ty.

To Coda

E5 F5 N.C. G5 G♯5 G5 N.C. G5 G♯5 G5 N.C. G5 G♯5 F5 N.C.

No hope for cure. Die by tech-nol-o - gy.

N.C.
Gtrs. I & II

(cont. in slashes)

P.M. P.M. P.M. P.M.

0 2 2 2 2 4 3 2 3 2 2 2 2 2 2 2 0 2 2 2 2 4 3 2 0 0 0 0 0 0 0 0

1. 2.

Half time feel

Gtrs. I & II

F♯5 ⑥open 2fr. E F♯ G5 C5 F♯5IV (end half time feel) G5 C♯5

P.M.

Double time feel

Rhy. Fig. 4

⑥open E Bb5 ⑥open E F♯5 ⑥open E G5 C♯5 (end Rhy. Fig. 4) w/Rhy. Fig. 4 (3 times) ⑥open E Bb5 ⑥open E F♯5 ⑥open E G5 C♯5

P.M. P.M. P.M.

A world full of shit com - ing down. Trib - al vi - o - lence ev - 'ry - where.

⑥open E Bb5 ⑥open E F♯5 ⑥open E G5 C♯5 ⑥open E Bb5 ⑥open E F♯5 ⑥open E G5 C♯5

Life in the age of ter - ror - ism. We spit in your oth - er face.

Rhy. Fill 2

P.M. sl. 3 1 0 0 0 15 sl.

Gtrs. I & II F♯5 E5

Gtrs. III & IV

H P sl. H P sl.

H P sl. H P sl.

F♯5 F5

H P sl. sl. sl. sl.

H P sl. sl. sl. sl.

(end double time feel)
(Gtrs. III & IV out)

N.C.
Gtrs. I & II

F5 N.C. F5 G♯5 G5

sl.

slight vib.

P.M. P.M.

sl.

2nd Verse
w/Rhy. Fig. 3

E5 F5 N.C. G5 G♯5 G5 N.C. G5 G♯5 G5 N.C. G5 G♯5 F5 N.C.

2. War of rac - es. World with-out in - tel - li - gence. A

w/Rhy. Fig. 3 (1st 3 bars only)

E5 F5 N.C. G5 G♯5 G5 N.C. G5 G♯5 G5 N.C. G5 G♯5

place con - sumed by time. End of it all.

Half time feel
Chorus
w/Rhy. Fig. 1 (3 times)

w/Rhy. Fill 1

F5 N.C. B♭5 A5 B♭5 N.C. F5 E5 B♭5 A5 B♭5 N.C.

We're born with pain.

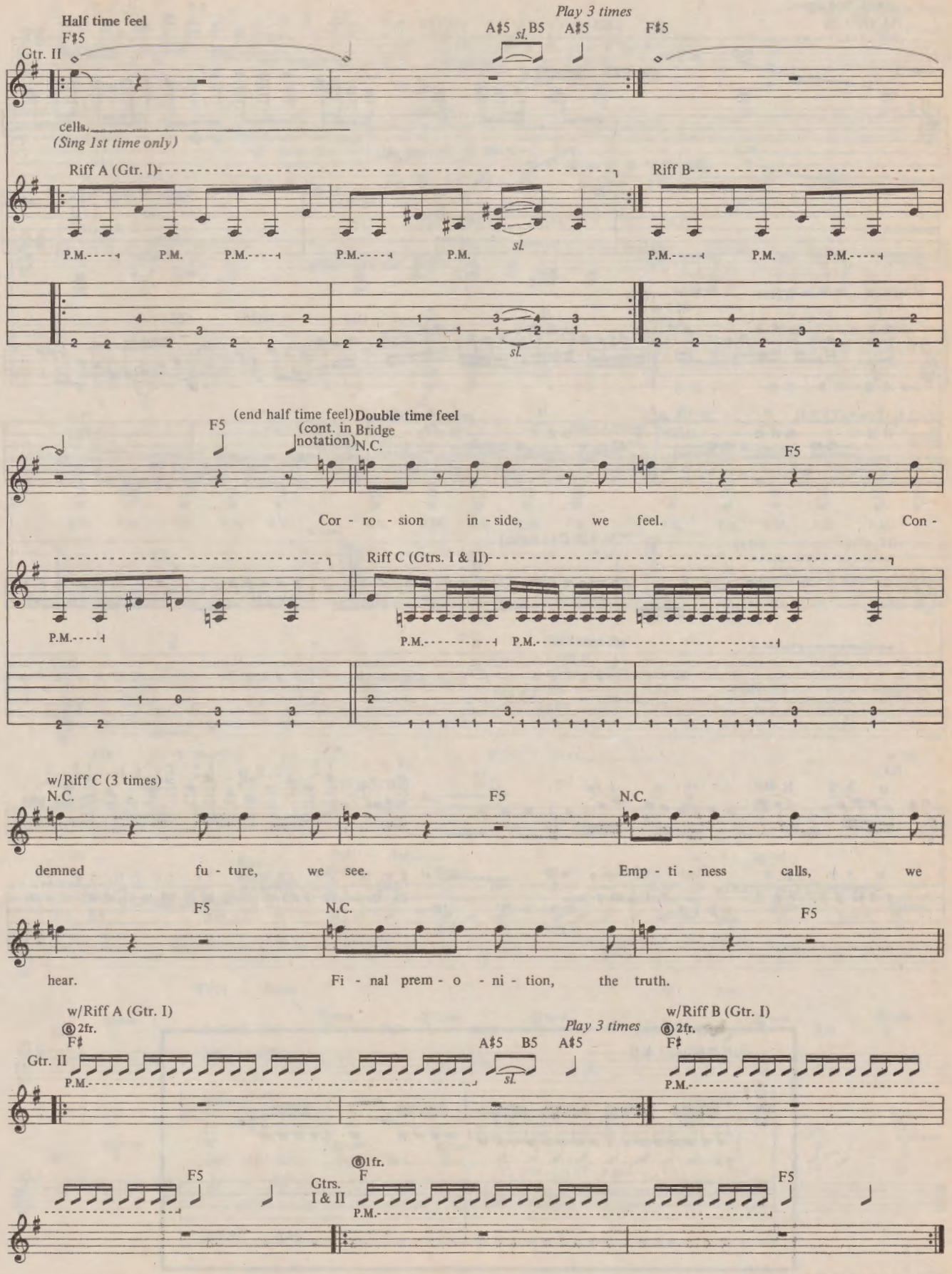
Gtrs. I & II

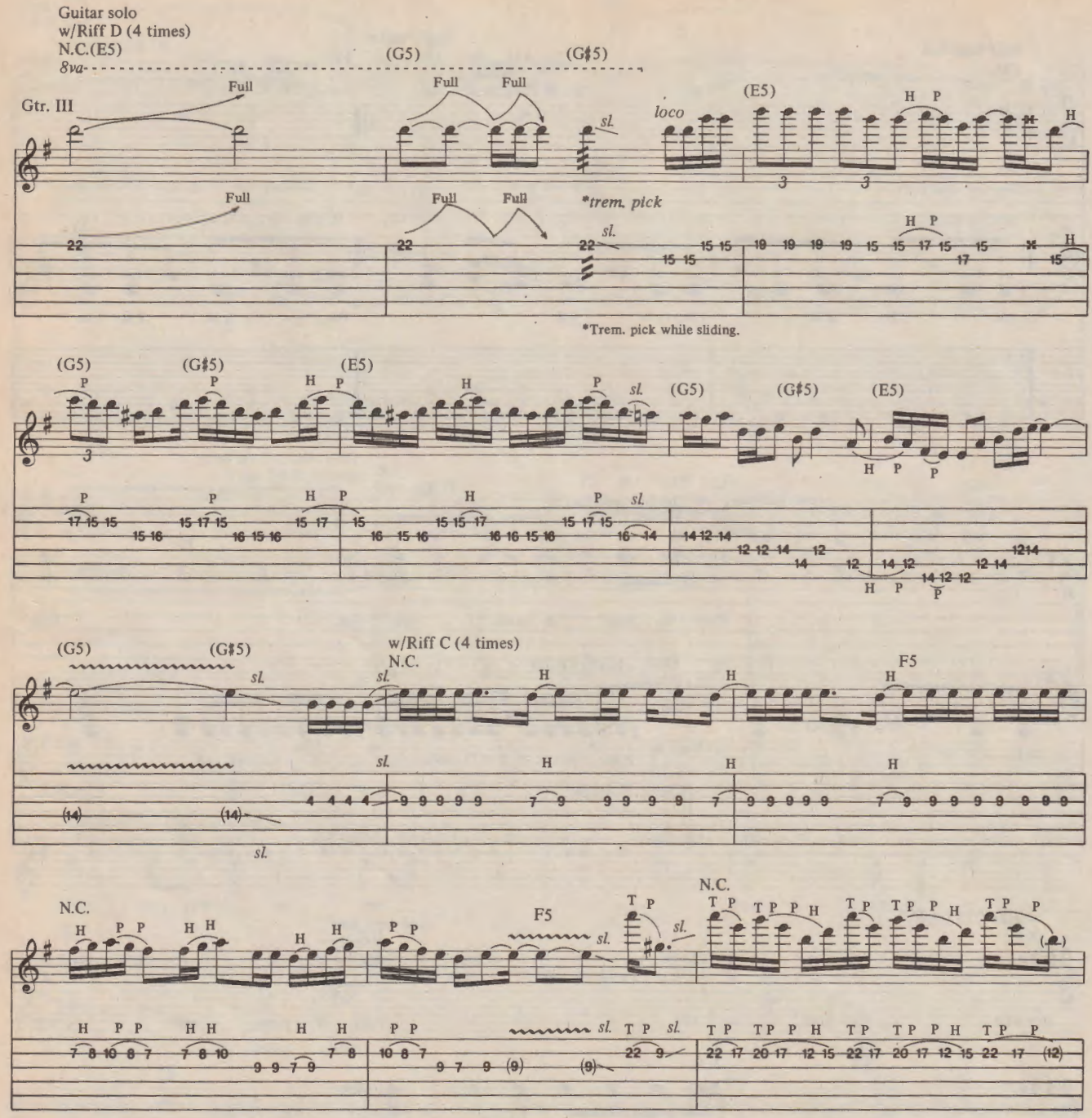
F5 E5 B♭5 A5 B♭5 N.C. F5 E5 B♭5 A5 B♭5 A5 G♯5 G5

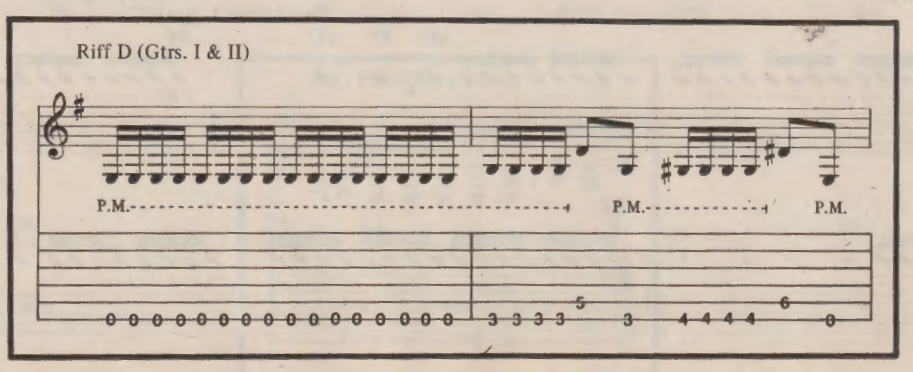
No more. We're dead em - bry - on - ic

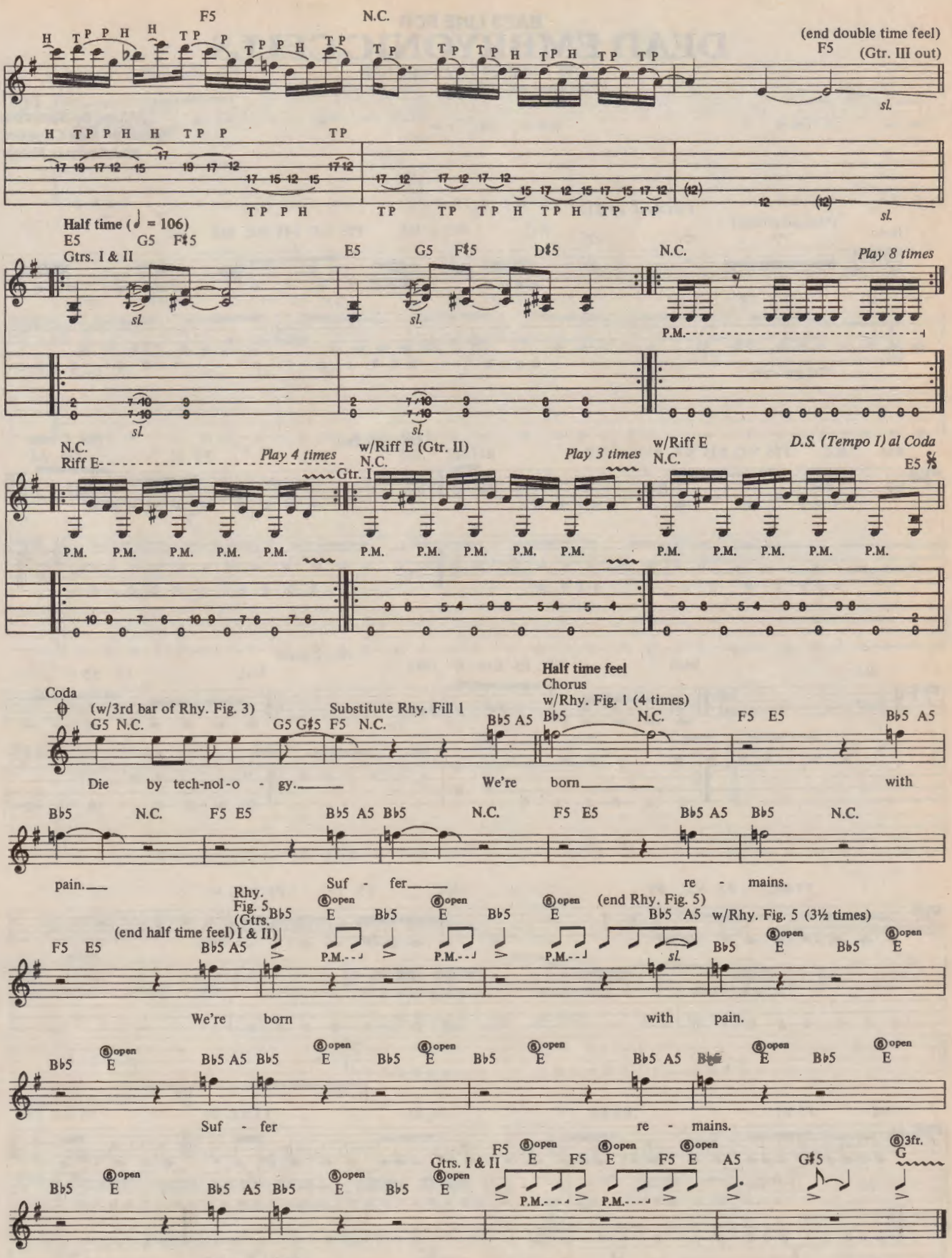
Rhy. Fill 1 (Gtrs. I & II)

P.M.


Half time feel
F♯5
Gtr. II
A♯5 sl. B5 A♯5
Play 3 times
F♯5
cells.
(Sing 1st time only)
Riff A (Gtr. I)
Riff B
P.M.
sl.
(end half time feel)
Double time feel
F5
(cont. in notation)
Bridge
N.C.
Cor - ro - sion in - side, we feel. Con -
Riff C (Gtrs. I & II)
w/Riff C (3 times)
demned fu - ture, we see. Emp - ti - ness calls, we
hear. Fi - nal prem - o - ni - tion, the truth.
w/Riff A (Gtr. I)
2fr.
w/Riff B (Gtr. I)
1fr.
Gtrs. I & II


Guitar solo
w/Riff D (4 times)
N.C.(E5)
8va
(G5)
(G♯5)
Gtr. III
Full
sl.
loco
(E5)
*trem. pick
*Trem. pick while sliding.
w/Riff C (4 times)
N.C.
F5


Riff D (Gtrs. I & II)
P.M.


F5
N.C.
(end double time feel)
F5
(Gtr. III out)
sl.
Half time (♩ = 106)
E5 G5 F♯5
Gtrs. I & II
E5 G5 F♯5 D♯5
N.C.
Play 8 times
P.M.
N.C.
Riff E
Play 4 times
w/Riff E (Gtr. II)
N.C.
Gtr. I
Play 3 times
w/Riff E
N.C.
D.S. (Tempo I) al Coda
E5
Coda
(w/3rd bar of Rhy. Fig. 3)
G5 N.C.
Substitute Rhy. Fill 1
G5 G♯5 F5 N.C.
Half time feel
Chorus
w/Rhy. Fig. 1 (4 times)
Bb5 A5 Bb5 N.C. F5 E5 Bb5 A5
Die by tech-nol-o - gy. We're born with
Bb5 N.C. F5 E5 Bb5 A5 Bb5 N.C. F5 E5 Bb5 A5 Bb5 N.C.
pain. Suf - fer re - mains.
Rhy. Fig. 5 (Gtrs. I & II)
(end half time feel)
(end Rhy. Fig. 5)
w/Rhy. Fig. 5 (3½ times)
We're born with pain.
Suf - fer re - mains.
Gtrs. I & II
3fr.
We're dead.

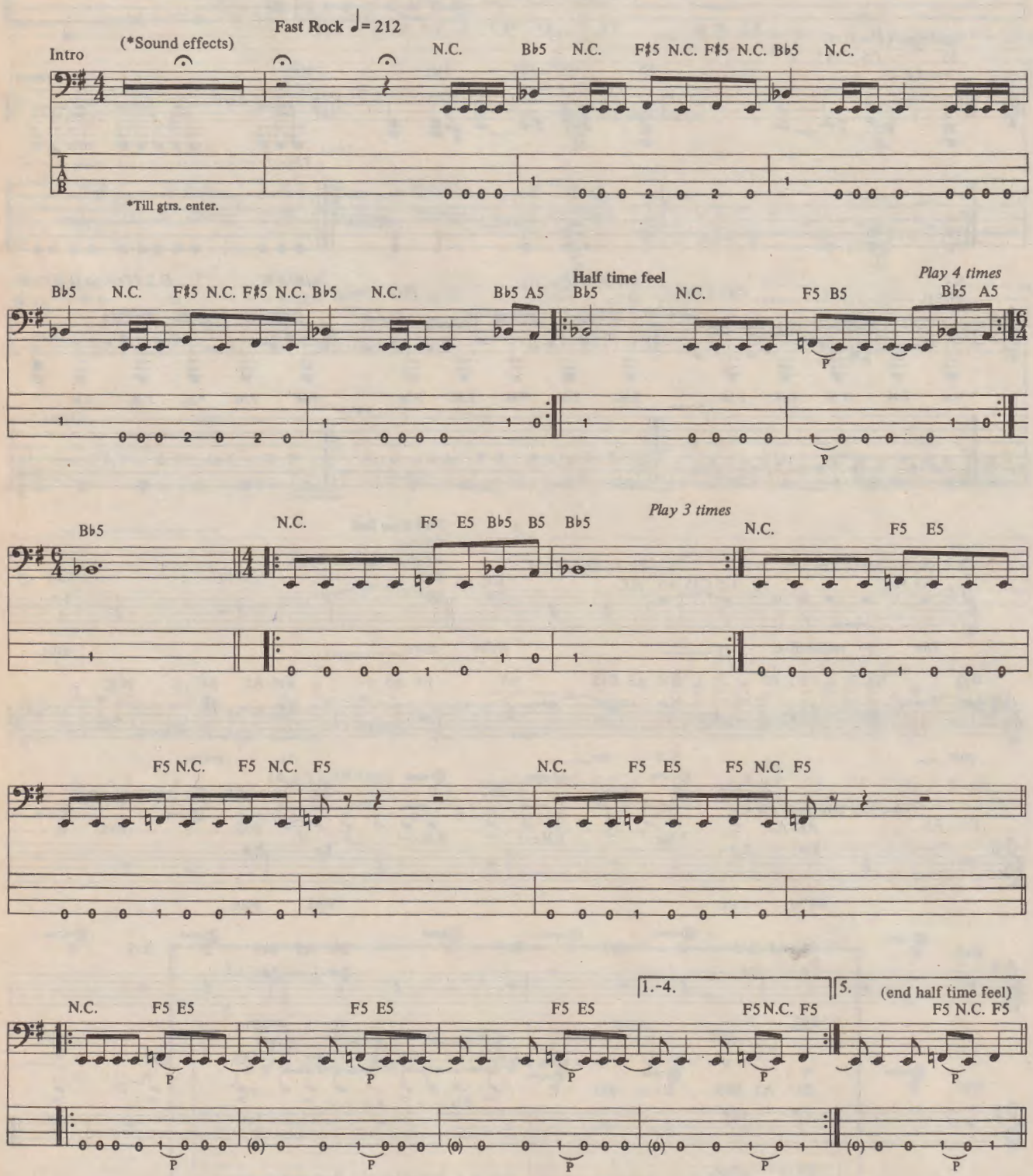
BASS LINE FOR

DEAD EMBRYONIC CELLS

As Recorded by Sepultura

(From the album ARISE/Roadrunner Records)

Music by Sepultura
Words by Max Cavalera
and Andreas Kisser



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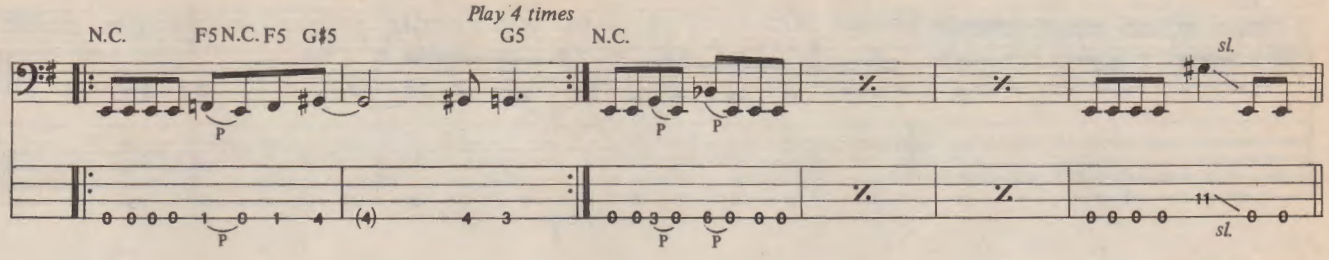
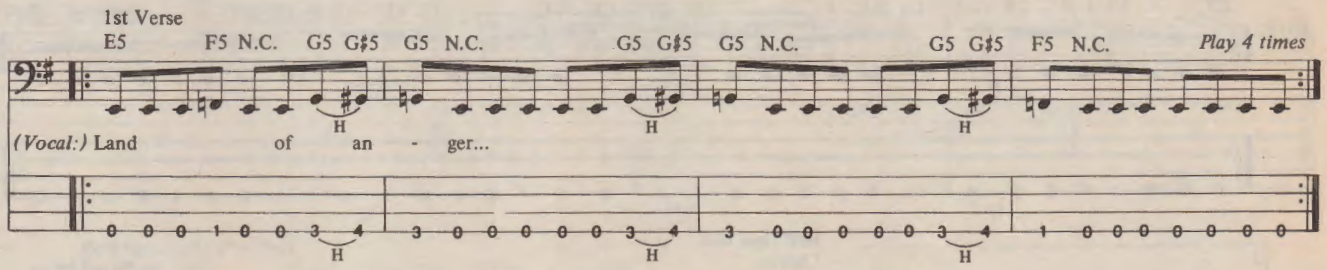
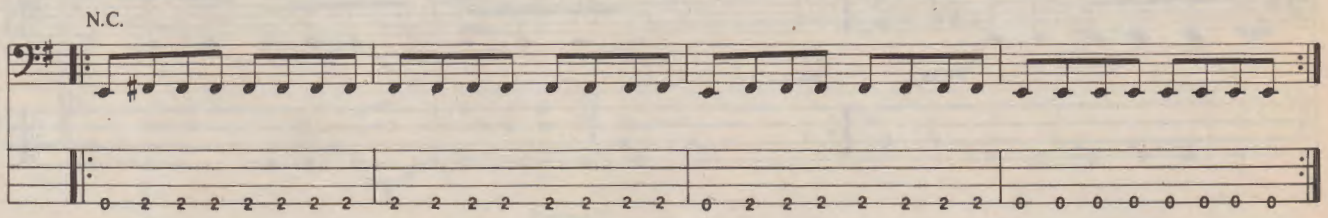
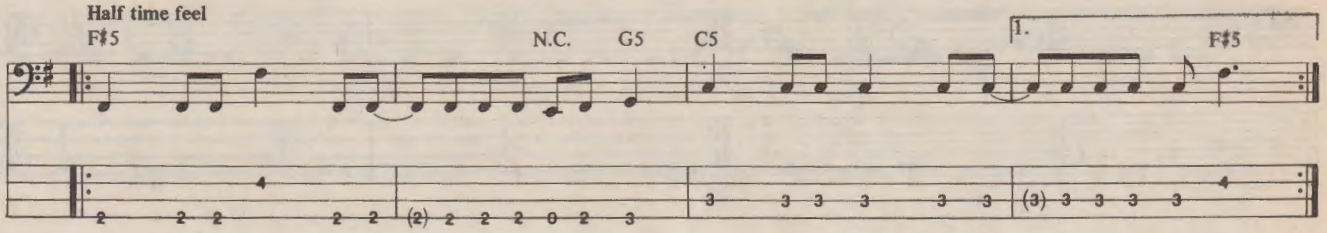
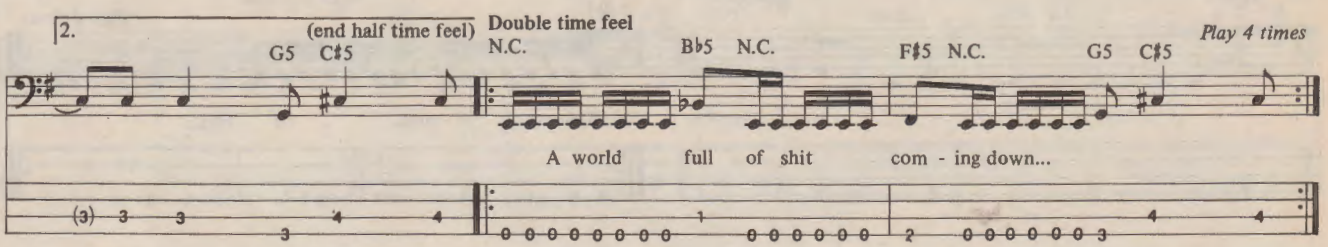
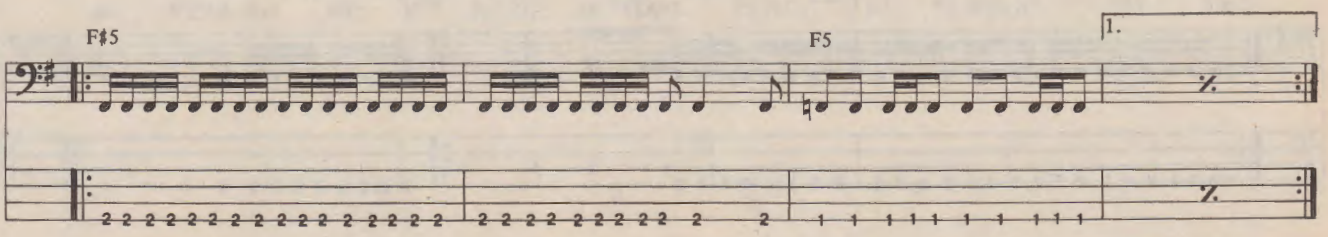

N.C.
F5 N.C. F5 G♯5
Play 4 times
G5
N.C.
sl.
P
sl.

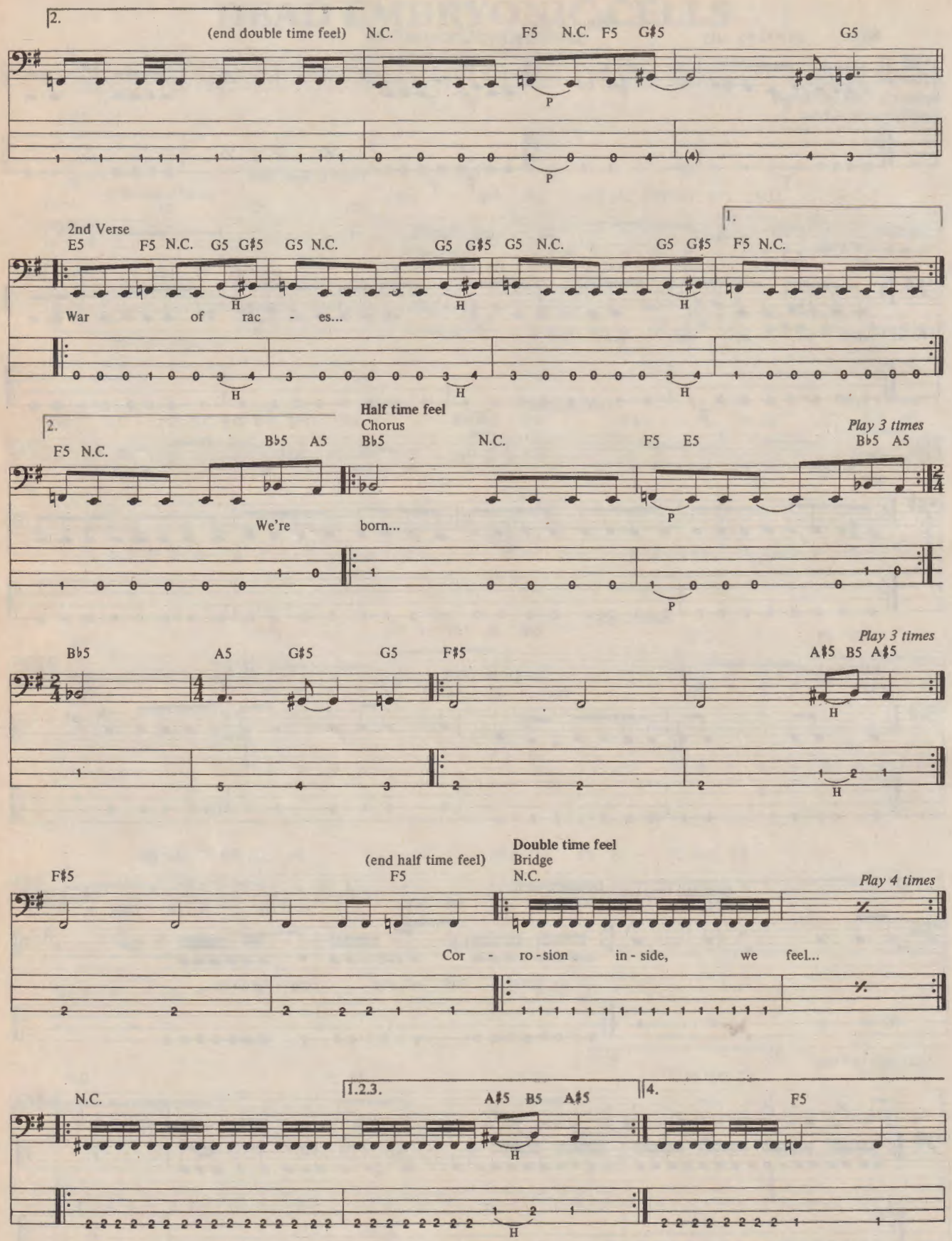

1st Verse
E5
F5 N.C. G5 G♯5
G5 N.C.
G5 G♯5
G5 N.C.
G5 G♯5
F5 N.C.
Play 4 times
(Vocal:) Land of an - ger...
H

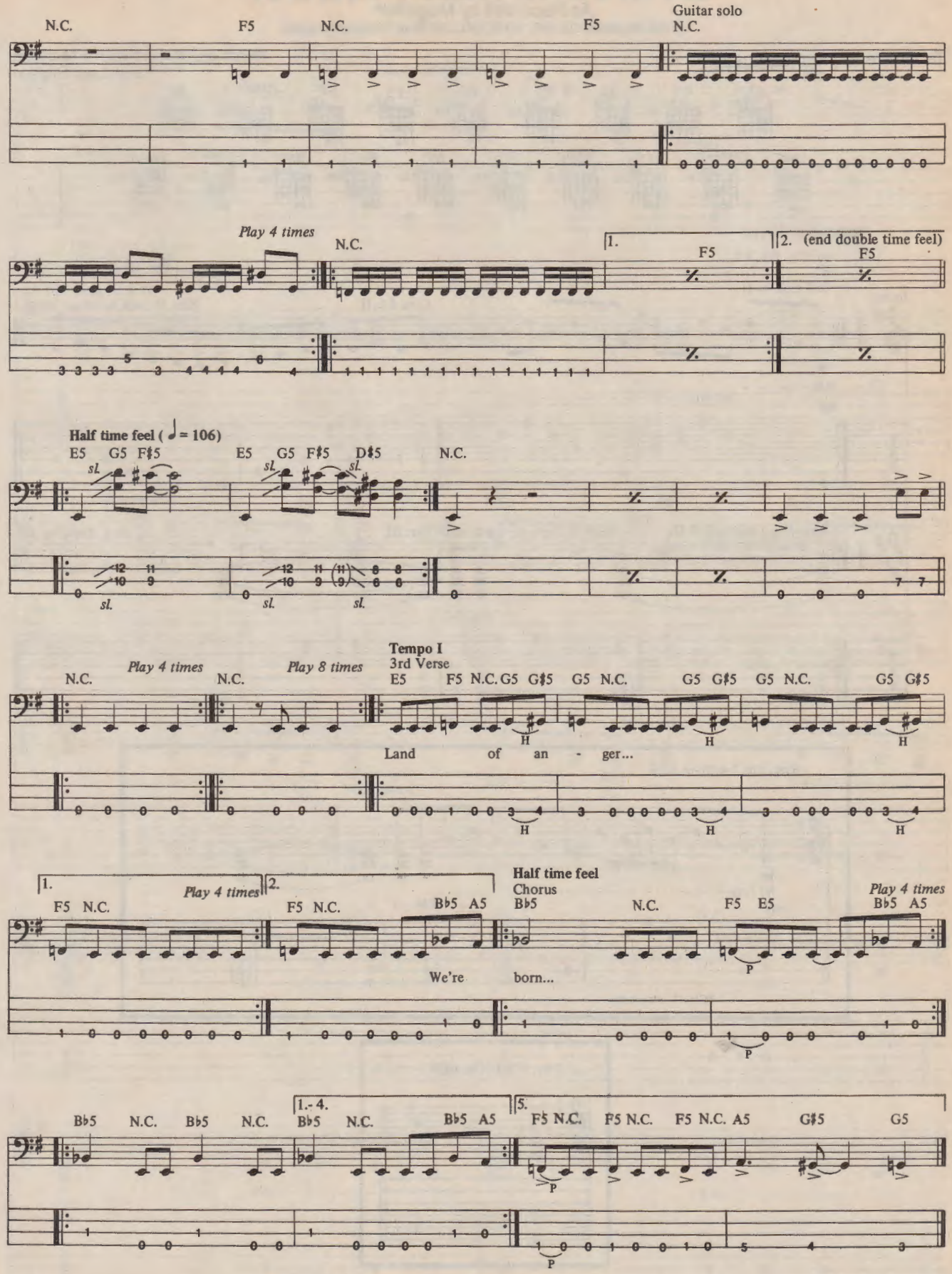

N.C.


Half time feel
F♯5
N.C.
G5
C5
1.
F♯5


2.
(end half time feel)
G5 C♯5
Double time feel
N.C.
B♭5 N.C.
F♯5 N.C.
G5 C♯5
Play 4 times
A world full of shit com - ing down...


F♯5
F5
1.


2.
(end double time feel)
N.C.
F5 N.C. F5 G♯5
G5
P
2nd Verse
E5
F5 N.C. G5 G♯5
G5 N.C.
G5 G♯5
G5 N.C.
G5 G♯5
1.
F5 N.C.
H
War of rac - es...
2.
F5 N.C.
B♭5 A5
Half time feel
Chorus
B♭5
N.C.
F5 E5
Play 3 times
B♭5 A5
We're born...
B♭5
A5
G♯5
G5
F♯5
Play 3 times
A♯5 B5 A♯5
F♯5
(end half time feel)
F5
Double time feel
Bridge
N.C.
Play 4 times
Cor - ro - sion in - side, we feel...
N.C.
1.2.3.
A♯5 B5 A♯5
4.
F5


N.C.
F5
N.C.
F5
Guitar solo
N.C.
Play 4 times
N.C.
1.
F5
2. (end double time feel)
F5
Half time feel (♩= 106)
E5 G5 F♯5
E5 G5 F♯5 D♯5
N.C.
sl.
Play 4 times
N.C.
Play 8 times
N.C.
Tempo I
3rd Verse
E5 F5 N.C. G5 G♯5
G5 N.C. G5 G♯5
G5 N.C. G5 G♯5
Land of an - ger...
H
1.
Play 4 times
F5 N.C.
2.
F5 N.C. B♭5 A5
Half time feel
Chorus
B♭5 N.C. F5 E5
Play 4 times
B♭5 A5
We're born...
P
B♭5 N.C. B♭5 N.C.
1.- 4.
B♭5 N.C. B♭5 A5
5.
F5 N.C. F5 N.C. F5 N.C. A5 G♯5 G5

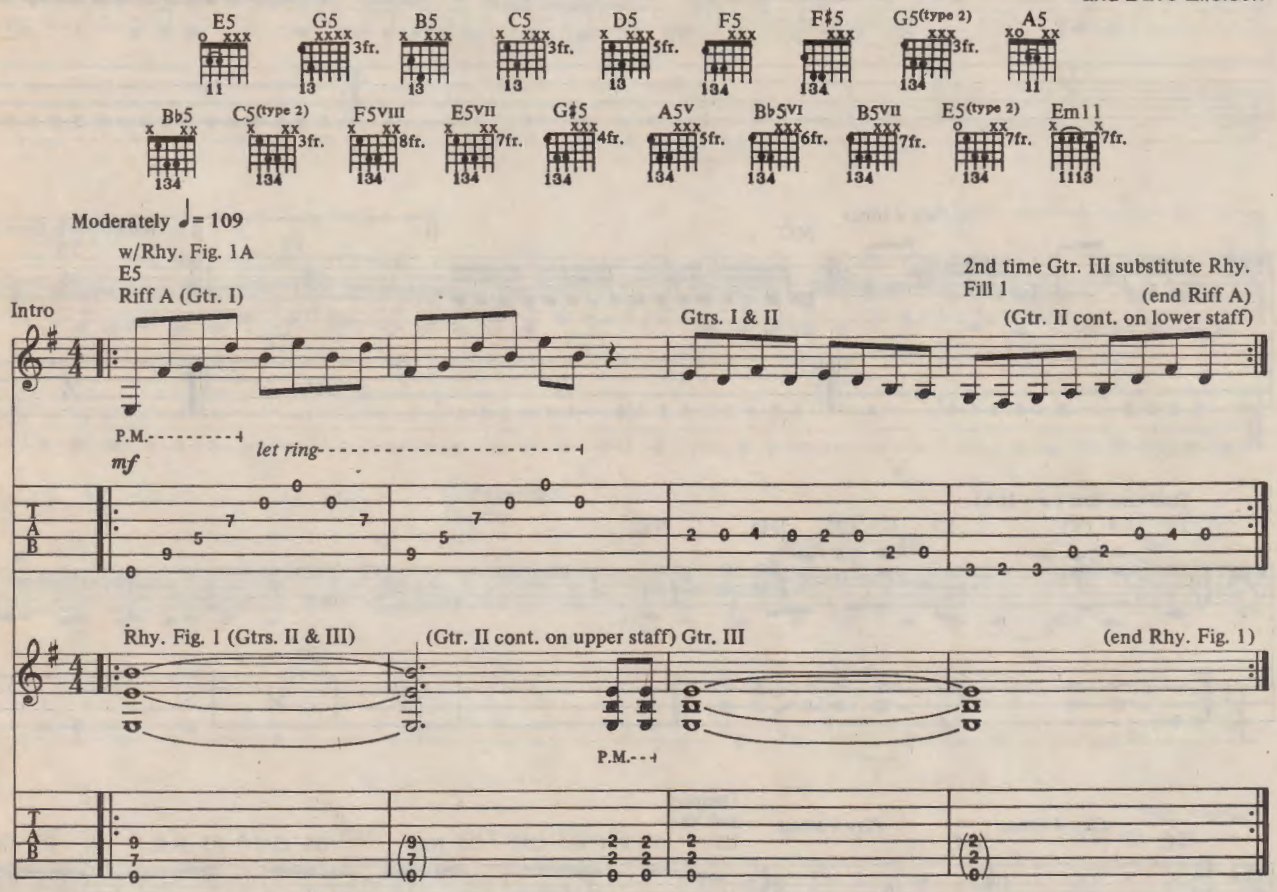
IN MY DARKEST HOUR

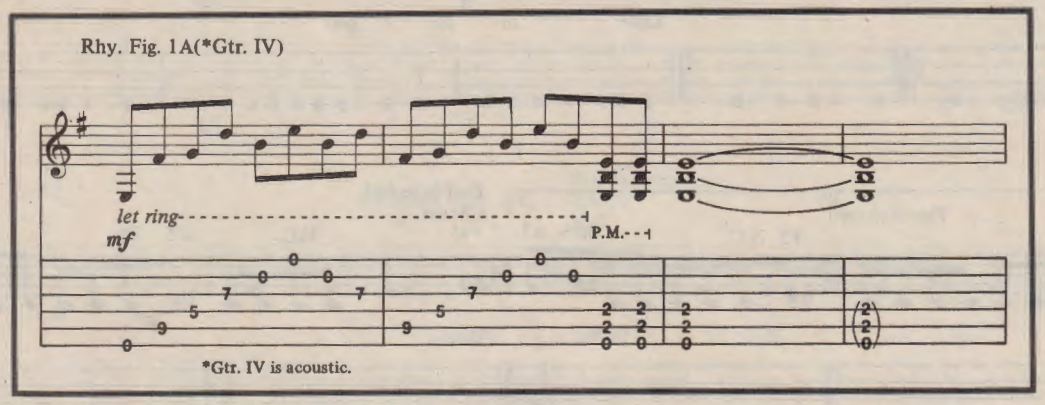
As Recorded by Megadeth

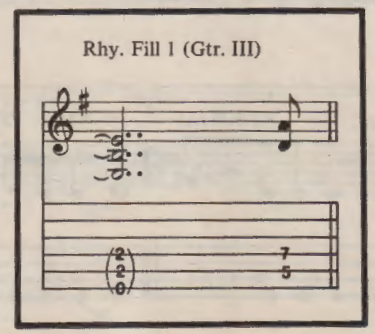
(From the album SO FAR, SO GOOD...SO WHAT!/Capitol Records)

Tablature Explanation page 17

Words and Music by Dave Mustaine and Dave Ellefson







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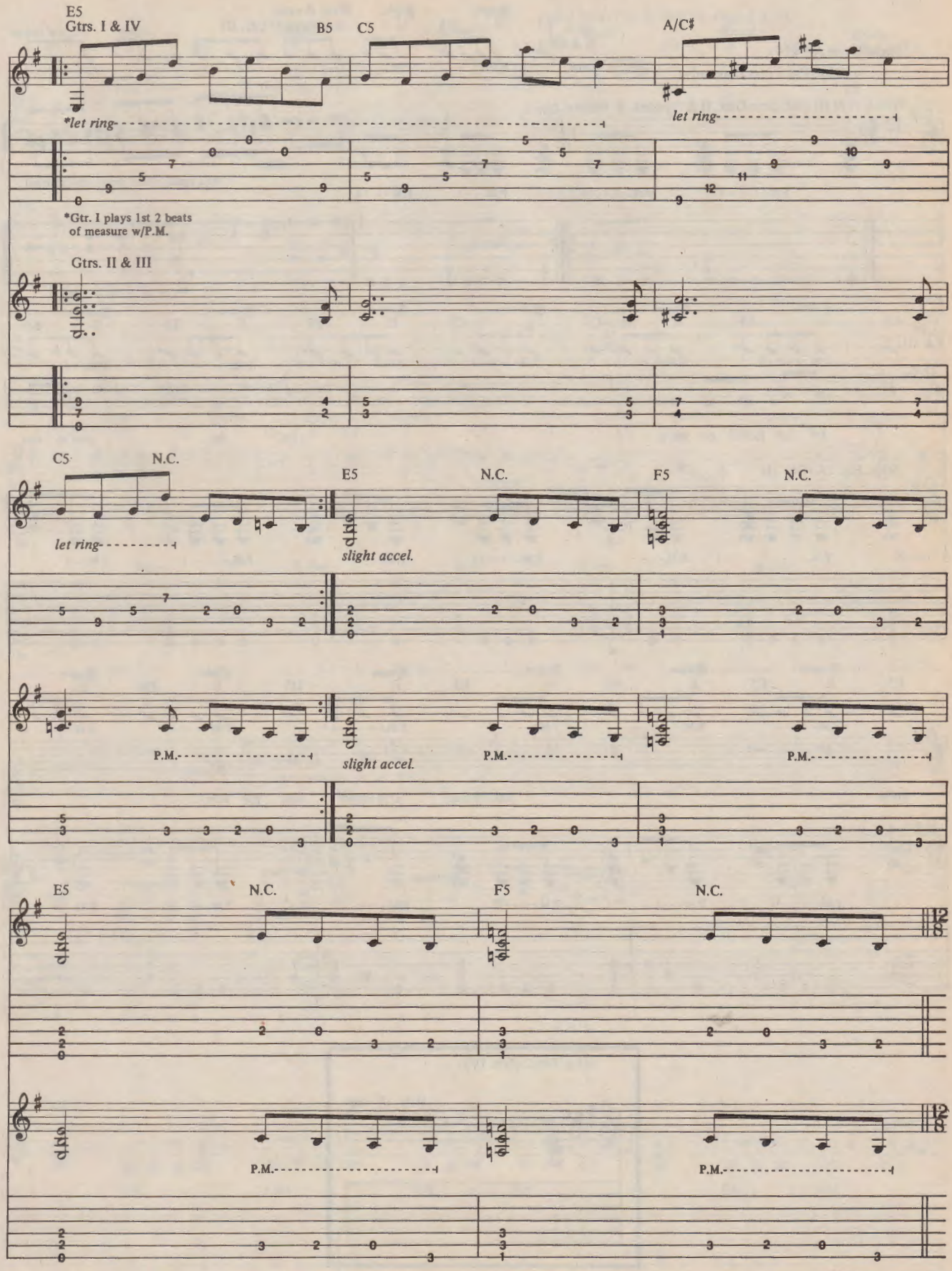
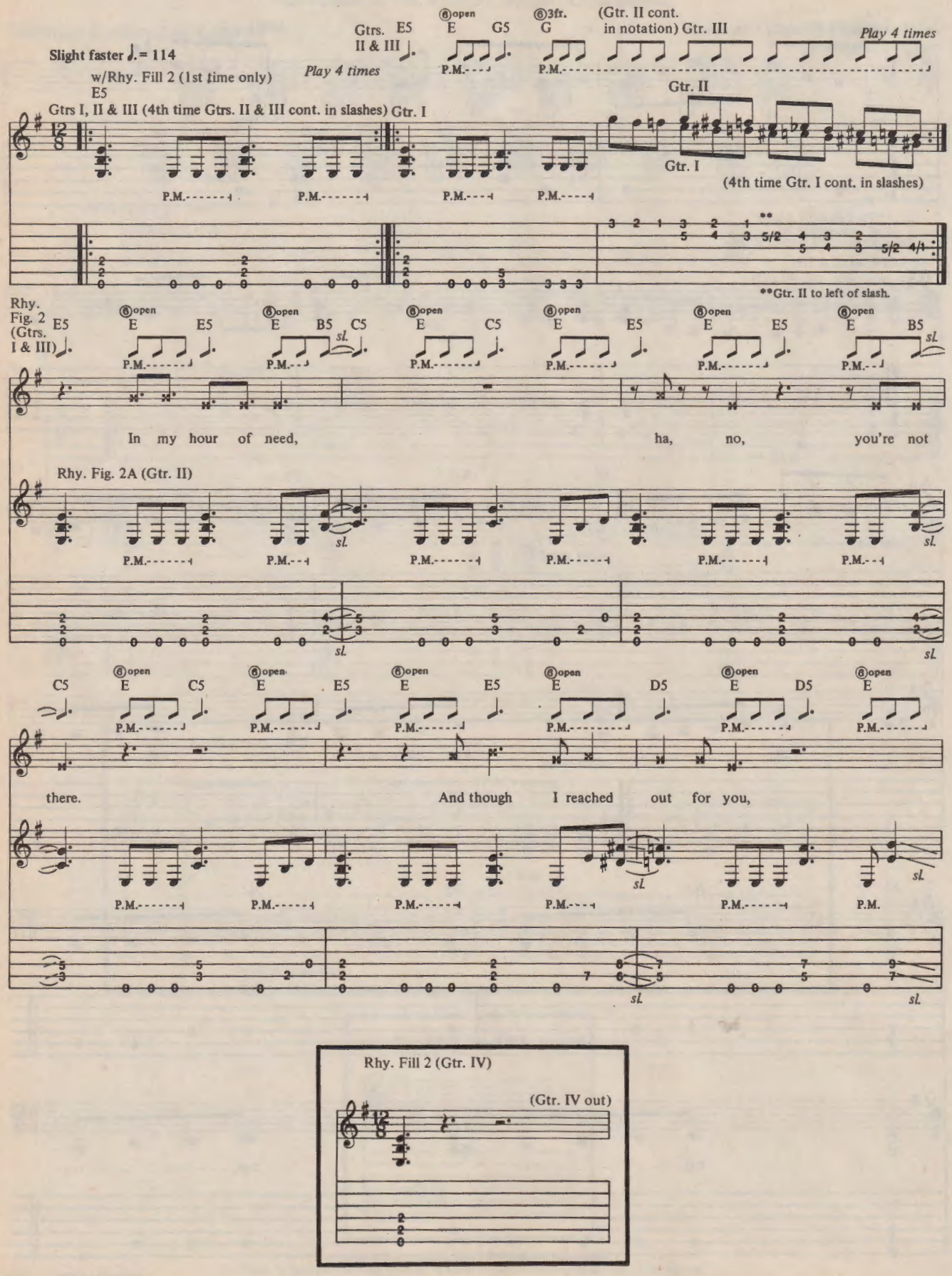
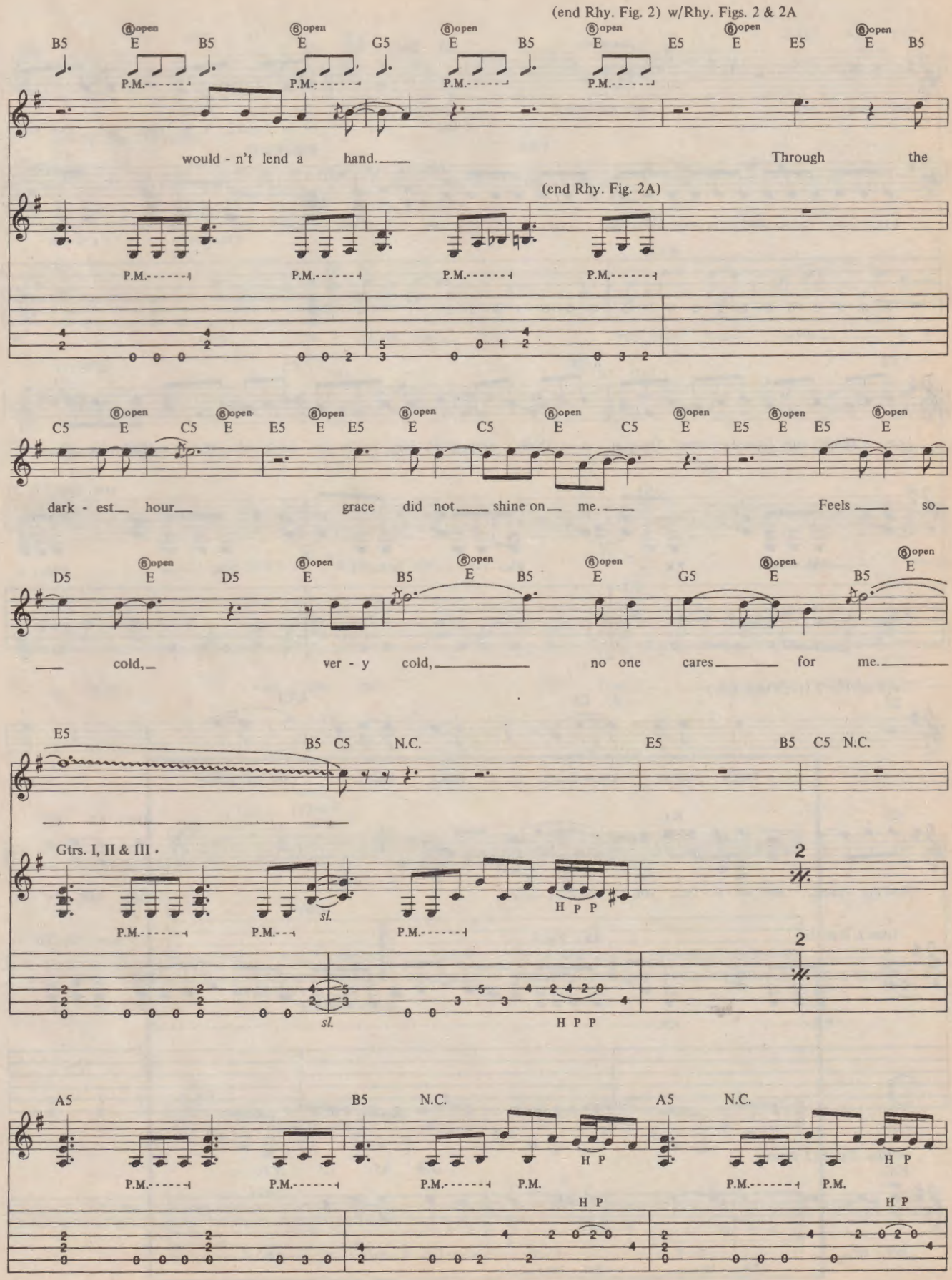
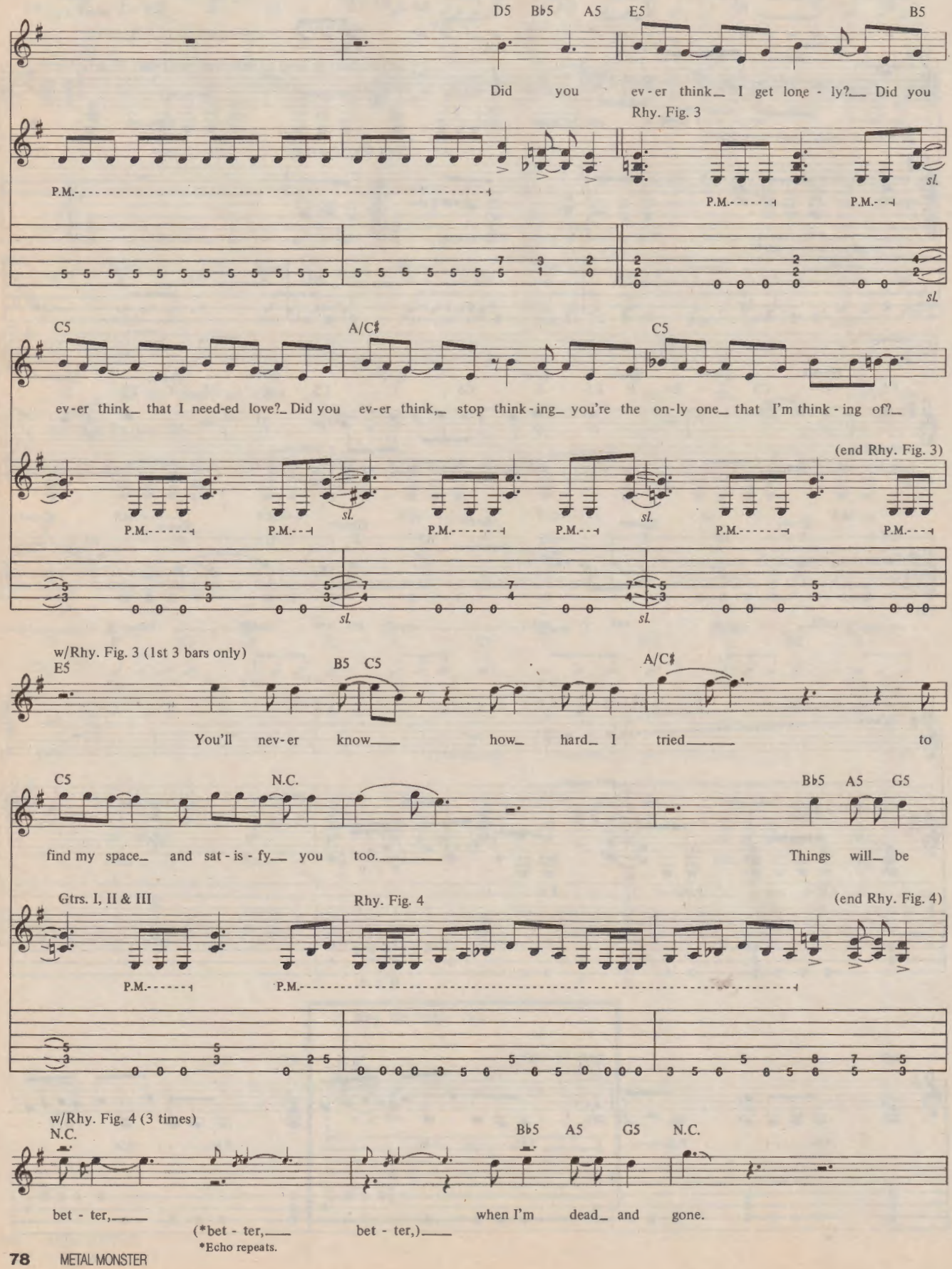
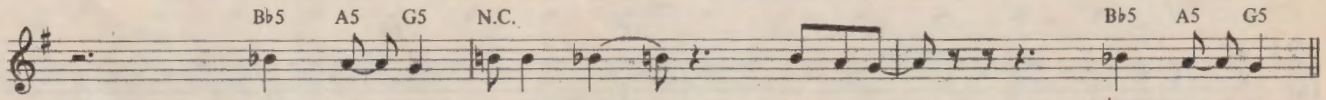
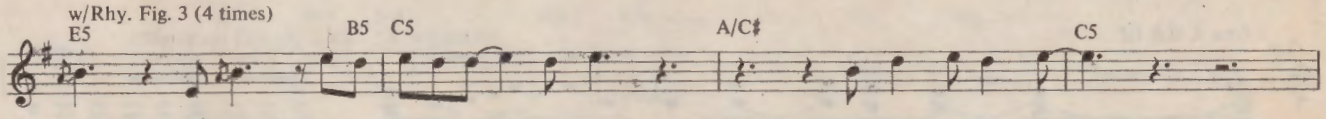

E5
Gtrs. I & IV
B5
C5
A/C♯
*let ring
let ring
*Gtr. I plays 1st 2 beats of measure w/P.M.
Gtrs. II & III
C5
N.C.
E5
N.C.
F5
N.C.
let ring
slight accel.
P.M.
slight accel.
P.M.
P.M.
E5
N.C.
F5
N.C.
P.M.
P.M.

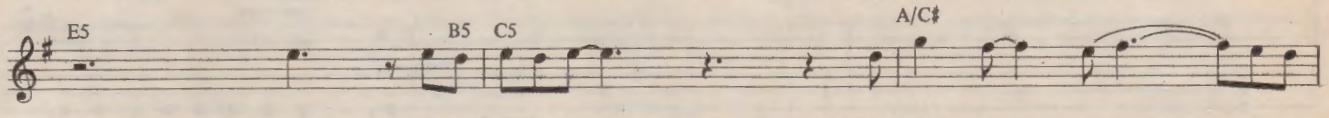

Slight faster ♩. = 114
w/Rhy. Fill 2 (1st time only)
E5
Gtrs I, II & III (4th time Gtrs. II & III cont. in slashes)
Gtr. I
Gtrs. II & III
E5
Play 4 times
6 open
E
G5
6 3fr.
G
(Gtr. II cont. in notation) Gtr. III
Play 4 times
Gtr. II
Gtr. I
(4th time Gtr. I cont. in slashes)
**Gtr. II to left of slash.
Rhy. Fig. 2 (Gtrs. I & III)
In my hour of need, ha, no, you're not
Rhy. Fig. 2A (Gtr. II)
there. And though I reached out for you,
Rhy. Fill 2 (Gtr. IV)
(Gtr. IV out)

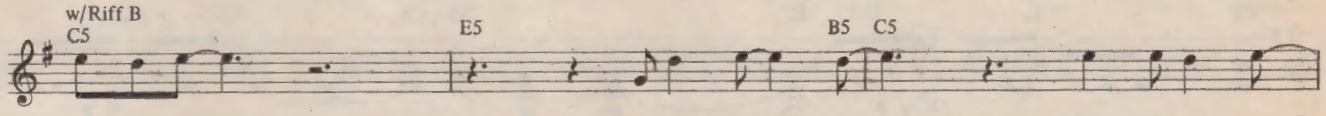

(end Rhy. Fig. 2) w/Rhy. Figs. 2 & 2A
B5 E B5 E G5 E B5 E E5 E E5 E B5
P.M.
would - n't lend a hand. Through the
(end Rhy. Fig. 2A)
C5 E C5 E E5 E E5 E C5 E C5 E E5 E E5 E
dark - est hour grace did not shine on me. Feels so
D5 E D5 E B5 E B5 E G5 E B5 E
cold, ver - y cold, no one cares for me.
E5 B5 C5 N.C. E5 B5 C5 N.C.
Gtrs. I, II & III
sl.
H P P
A5 B5 N.C. A5 N.C.
H P

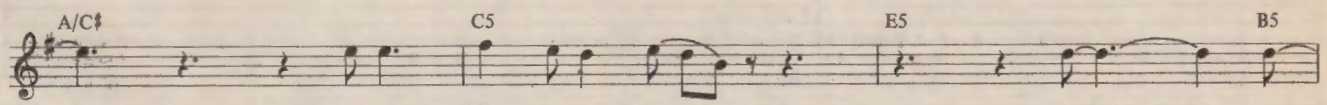

D5 B♭5 A5 E5 B5
Did you ev-er think_ I get lone-ly?_ Did you
Rhy. Fig. 3
P.M.
sl.
C5 A/C♯ C5
ev-er think_ that I need-ed love?_ Did you ev-er think,_ stop think-ing_ you're the on-ly one_ that I'm think-ing of?_
(end Rhy. Fig. 3)
w/Rhy. Fig. 3 (1st 3 bars only)
E5 B5 C5 A/C♯
You'll nev-er know_ how_ hard_ I tried_ to
C5 N.C. B♭5 A5 G5
find my space_ and sat-is-fy_ you too._ Things will_ be
Gtrs. I, II & III
Rhy. Fig. 4
(end Rhy. Fig. 4)
w/Rhy. Fig. 4 (3 times)
N.C. B♭5 A5 G5 N.C.
bet-ter,_ (*bet-ter,_ bet-ter,)_ when I'm dead_ and gone.
*Echo repeats.

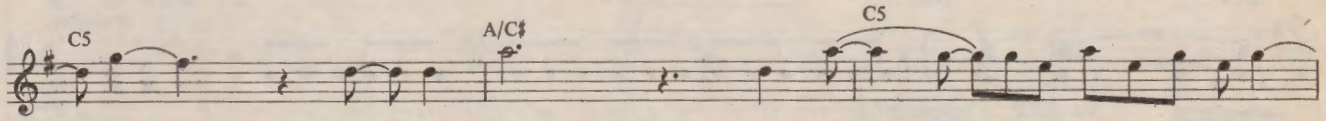

B♭5 A5 G5 N.C. B♭5 A5 G5
Don't try— to un-der - stand.— Know-ing you,— I'm prob - 'bly

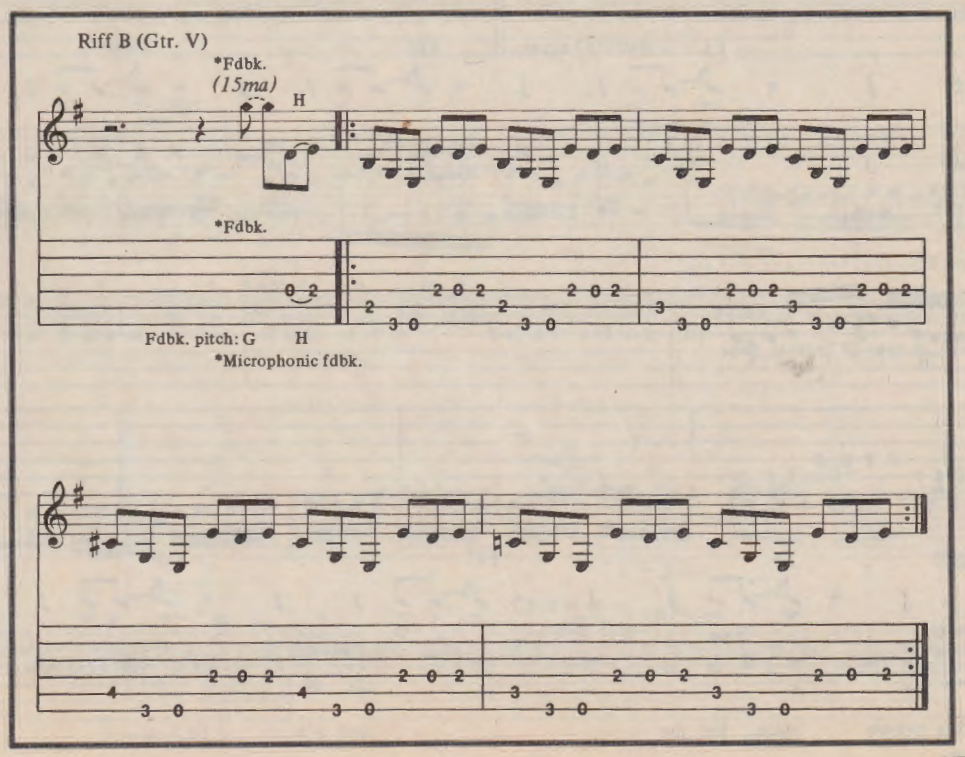

w/Rhy. Fig. 3 (4 times)
E5 B5 C5 A/C♯ C5
wrong. But oh, how I lived my life— for you, still you'd turn a - way.—

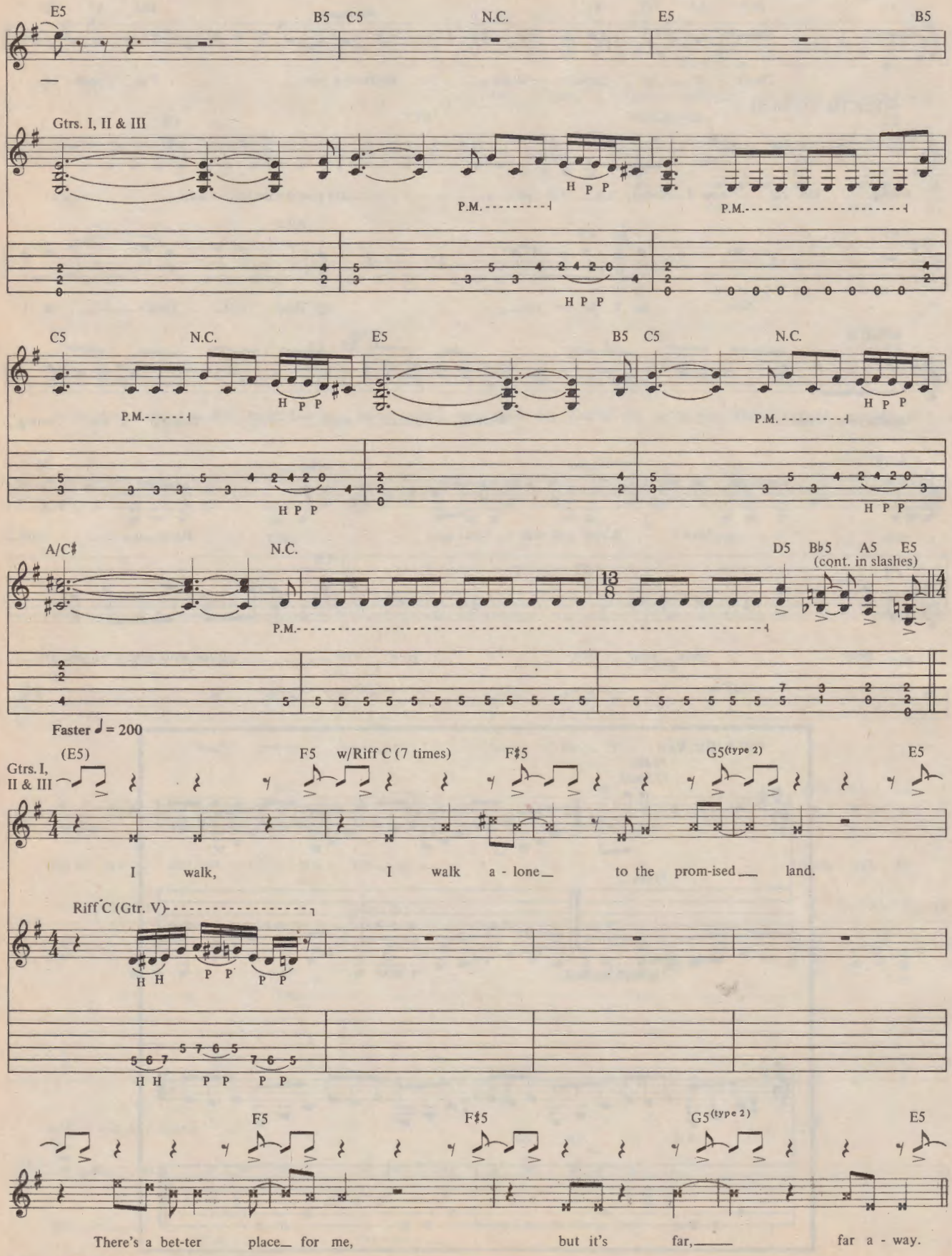

E5 B5 C5 A/C♯
Now, as I die for you,— my flesh still— crawls——— as I

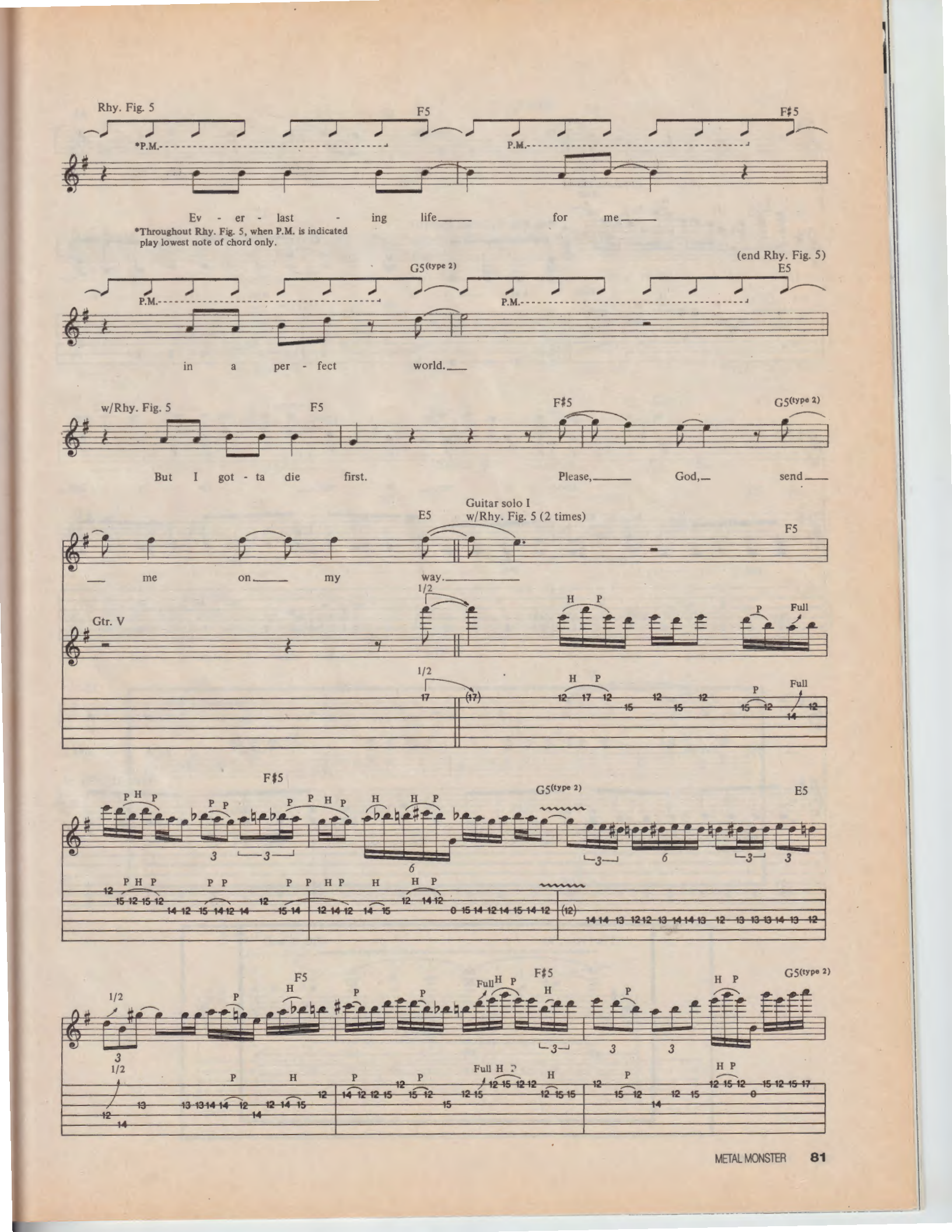

w/Riff B
C5 E5 B5 C5
breathe your name.— Well, all these— years,— thought I was wrong.—

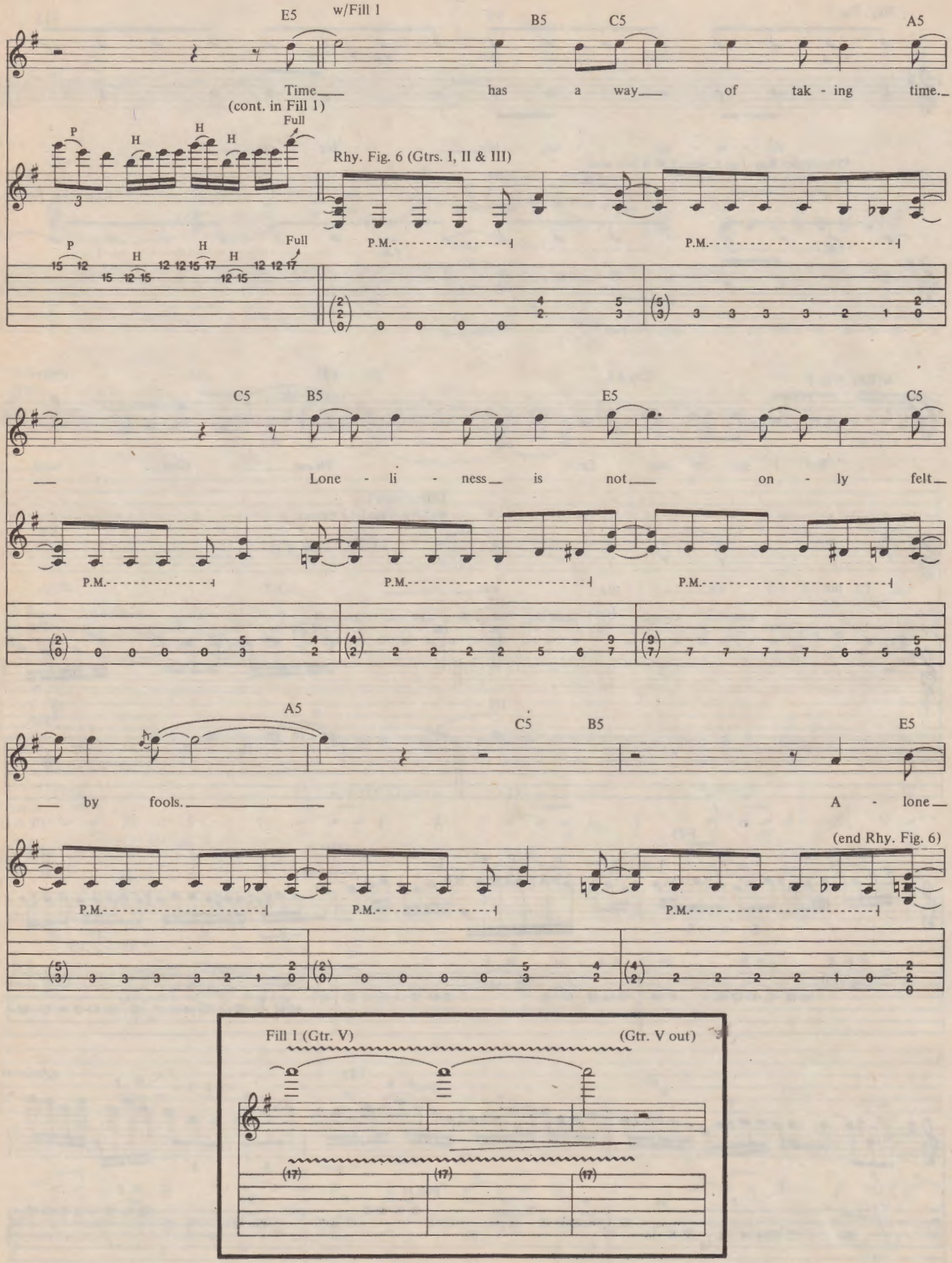

A/C♯ C5 E5 B5
— Now I know it was you.— Raise——— your—


C5 A/C♯ C5
— head,— raise— your face, your eyes,——— tell me who you think you are.—


Riff B (Gtr. V)
*Fdbk.
(15ma)
H
*Fdbk.
Fdbk. pitch: G H
*Microphonic fdbk.


E5
B5 C5
N.C.
E5
B5
Gtrs. I, II & III
P.M.
H P P
C5
N.C.
E5
B5 C5
N.C.
A/C♯
N.C.
D5 B♭5 A5 E5
(cont. in slashes)
Faster ♩ = 200
(E5)
F5 w/Riff C (7 times)
F♯5
G5(type 2)
E5
Gtrs. I, II & III
I walk, I walk a - lone to the prom-ised land.
Riff C (Gtr. V)
F5
F♯5
G5(type 2)
E5
There's a bet-ter place for me, but it's far, far a - way.


Rhy. Fig. 5
F5
F♯5
*P.M.
P.M.
Ev - er - last - ing life for me
*Throughout Rhy. Fig. 5, when P.M. is indicated play lowest note of chord only.
G5(type 2)
(end Rhy. Fig. 5)
E5
P.M.
P.M.
in a per - fect world.
w/Rhy. Fig. 5
F5
F♯5
G5(type 2)
But I got - ta die first.
Please, God, send
Guitar solo I
w/Rhy. Fig. 5 (2 times)
E5
F5
me on my way.
Gtr. V
1/2
H P
P
Full
F♯5
G5(type 2)
E5
F5
F♯5
G5(type 2)


E5
w/Fill 1
B5
C5
A5
Time___ has a way___ of tak - ing time.__
(cont. in Fill 1)
Full
P
H
H
H
Rhy. Fig. 6 (Gtrs. I, II & III)
P.M.
P.M.
C5
B5
E5
C5
___ Lone - li - ness__ is not___ on - ly felt__
P.M.
P.M.
P.M.
A5
C5
B5
E5
___ by fools.
A - lone__
(end Rhy. Fig. 6)
P.M.
P.M.
P.M.
Fill I (Gtr. V)
(Gtr. V out)

w/Rhy. Fig. 6 (2⅞ times) B5 C5 A5 C5 B5

I call to ease the pain, yearn - ing to be held

E5 C5 A5 C5 B5

by you. A - lone, so a - lone. I'm lost, con - sumed by the pain,

E5 w/Fill 2 B5 C5 A5 C5 B5

the pain, the pain, the pain. Won't you hold

E5 C5 A5 w/Fill 3 C5 B5

me a - gain? You just laughed. Ha, ha.

E5 B5 C5 A5 C5 B5

Bitch! My whole life is work built on the past. Time

E5 C5 A5

has come when all things shall pass,

Fill 2 (Gtr. VI)

Full sl. Full sl. Full sl. sl. sl. sl.

Full sl. Full sl. Full sl. sl. sl. sl.

15 14 (15 14) 15 14 (15 14) 15 14 (15 14) 14 14 (14 14) 14 14 15 16

Fill 3 (Gtr. V)

8va- loco

*3½ 2 1 1 1 1 1 1 1 3

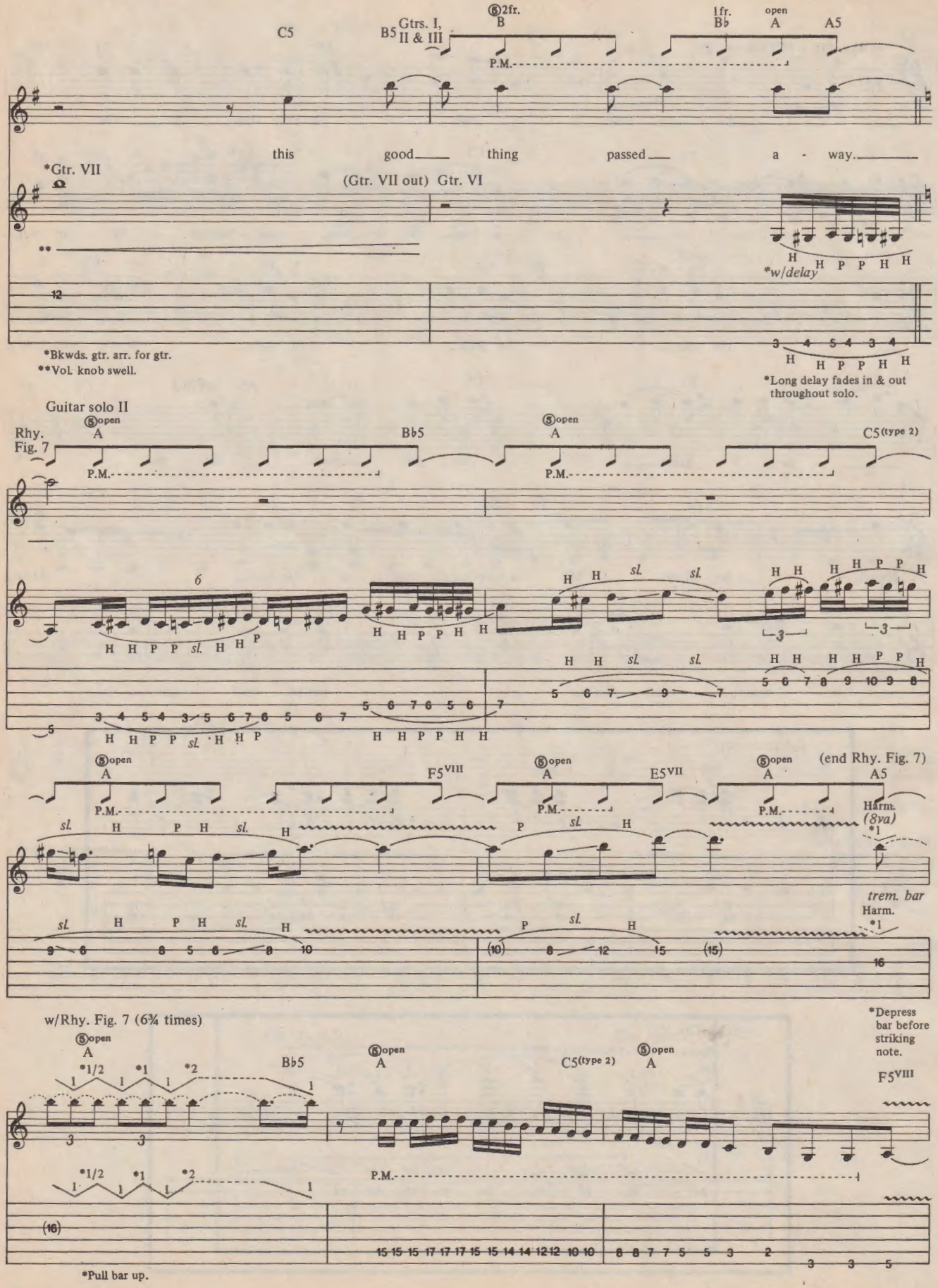
3

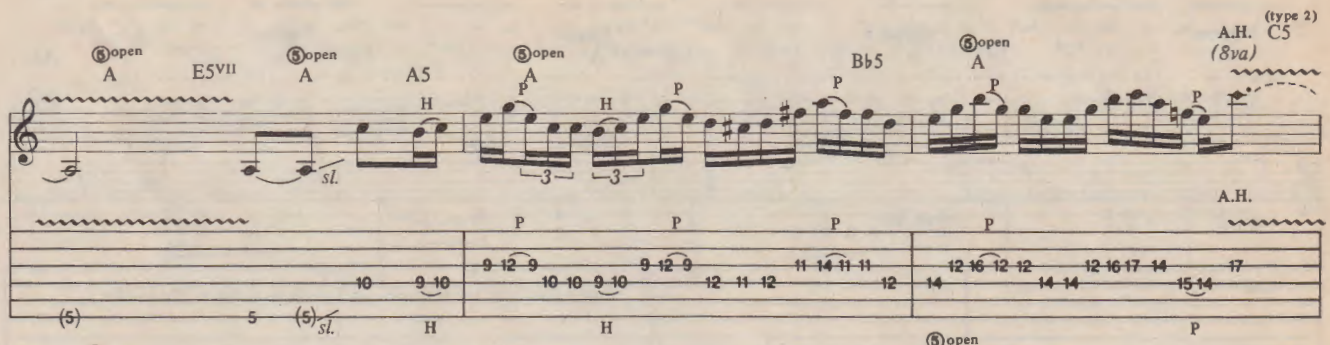
trem. bar

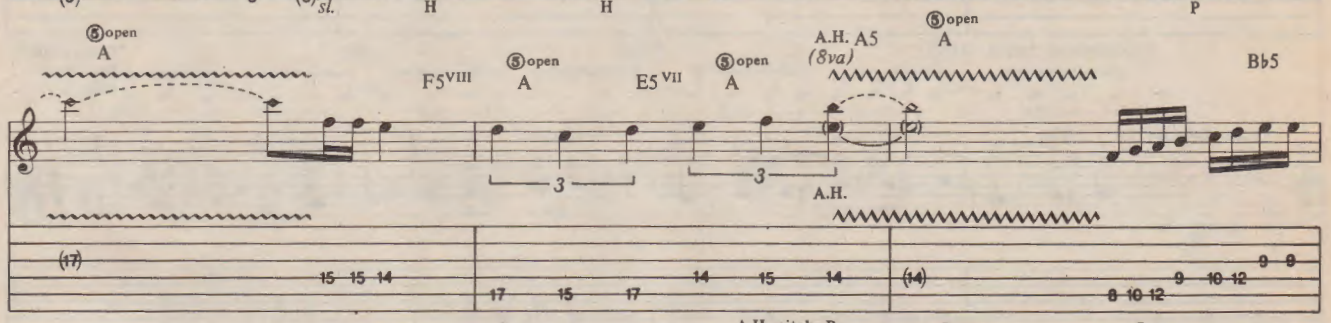
*3½ 2 1 1 1 1 1 1 3

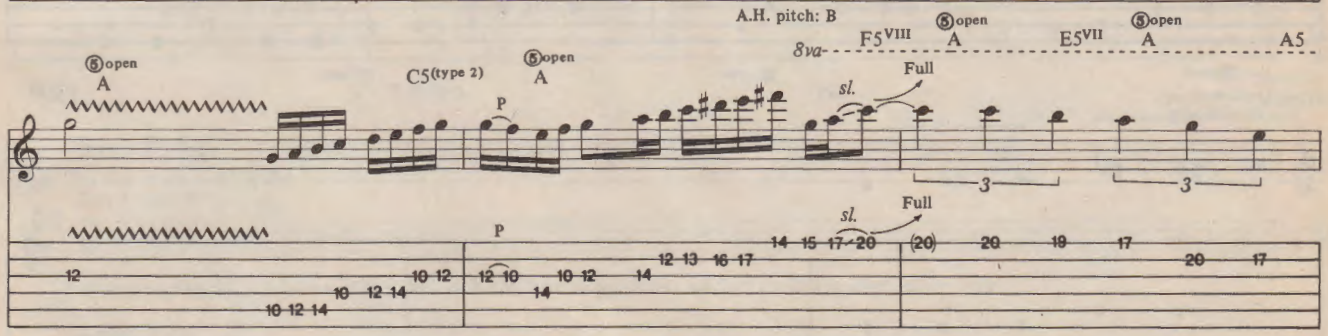
24 23 22 19 17 15 14 12 14

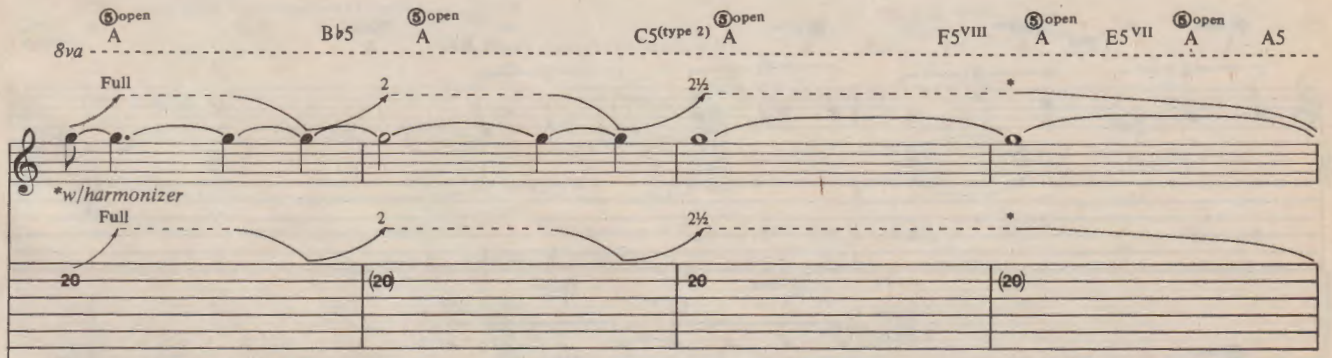
*Depress bar before striking note.


C5
B5
Gtrs. I, II & III
⑤2fr. B
P.M.
1fr. B♭
open A
A5
this good thing passed a - way.
*Gtr. VII
(Gtr. VII out) Gtr. VI
*w/delay
*Bkwds. gtr. arr. for gtr.
**Vol. knob swell.
*Long delay fades in & out throughout solo.
Guitar solo II
Rhy. Fig. 7
⑤open A
B♭5
C5(type 2)
(end Rhy. Fig. 7)
F5VIII
E5VII
Harm. (8va)
trem. bar
Harm.
*Depress bar before striking note.
w/Rhy. Fig. 7 (6¾ times)
*Pull bar up.



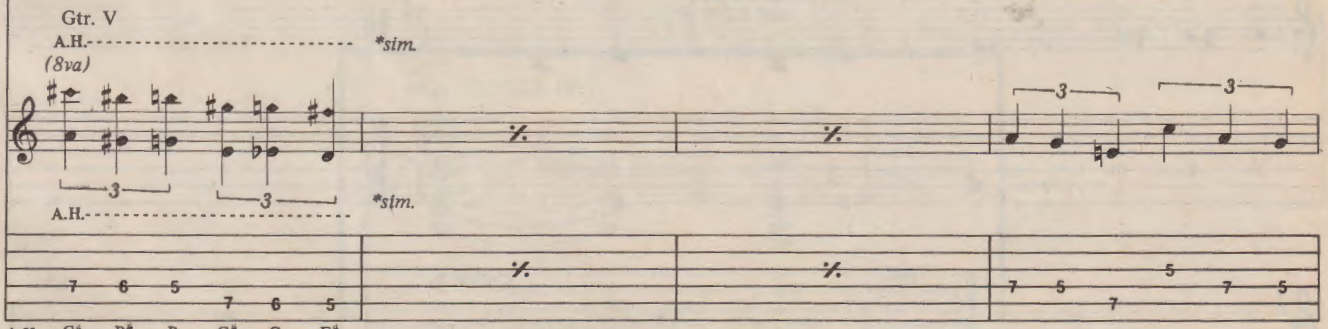






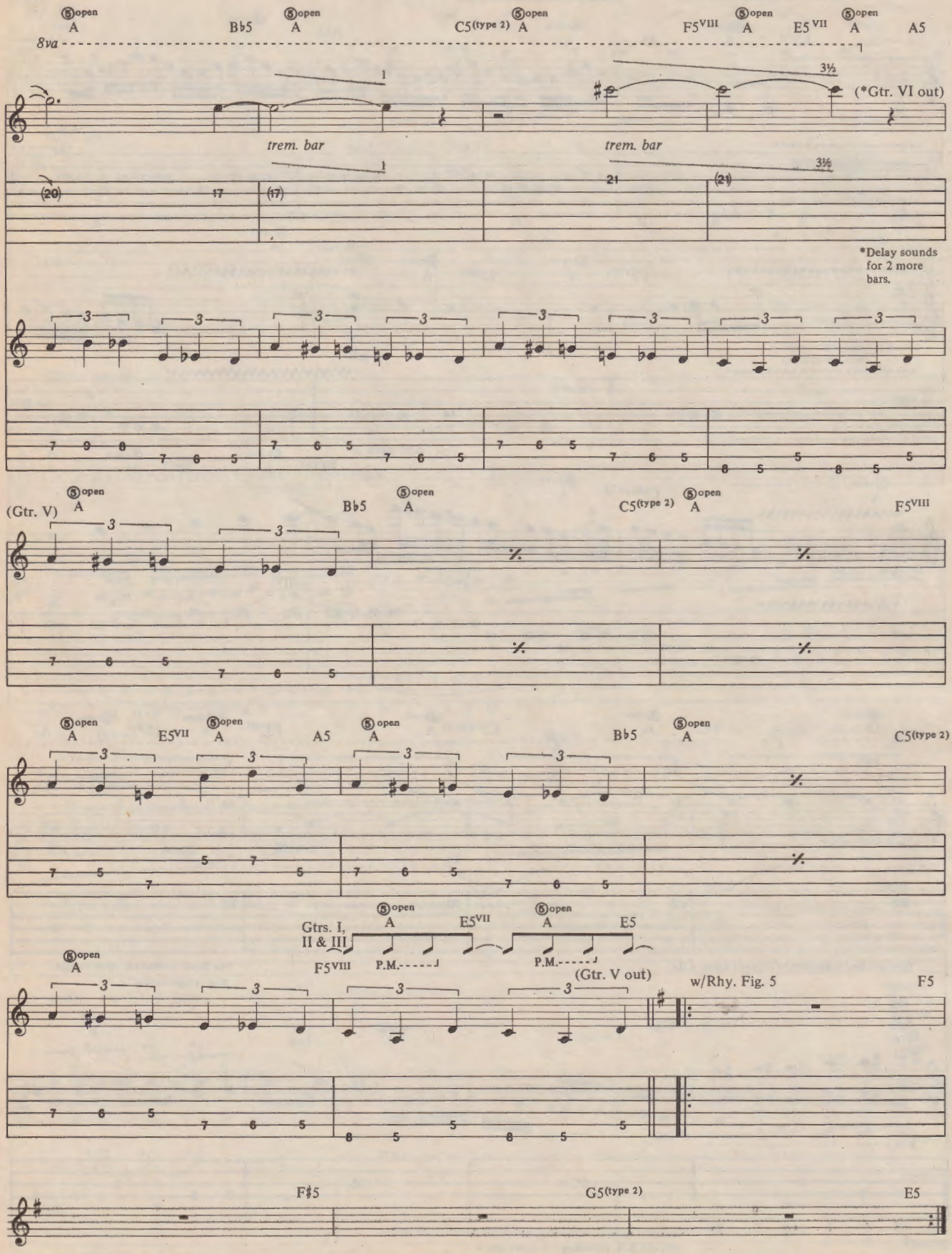
*Harmonizer is applied to delayed signal only.

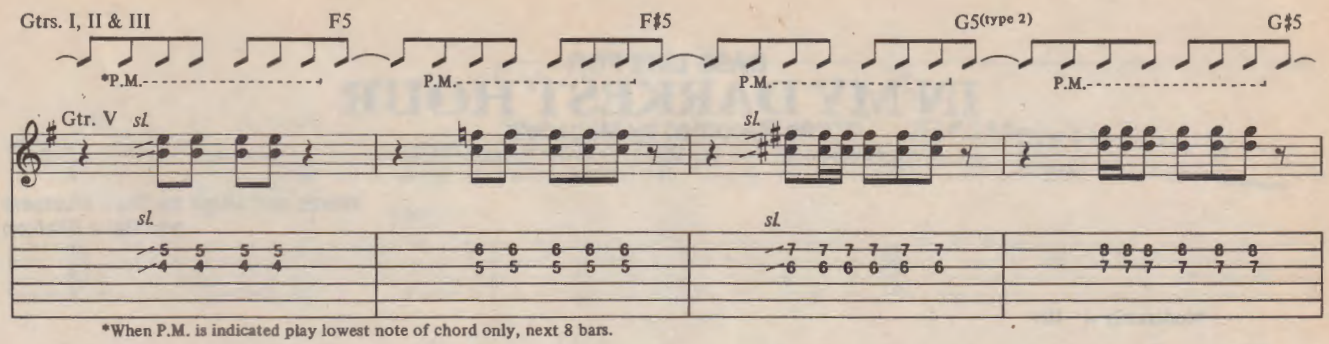
*As bend is released, open strings ring sympathetically.



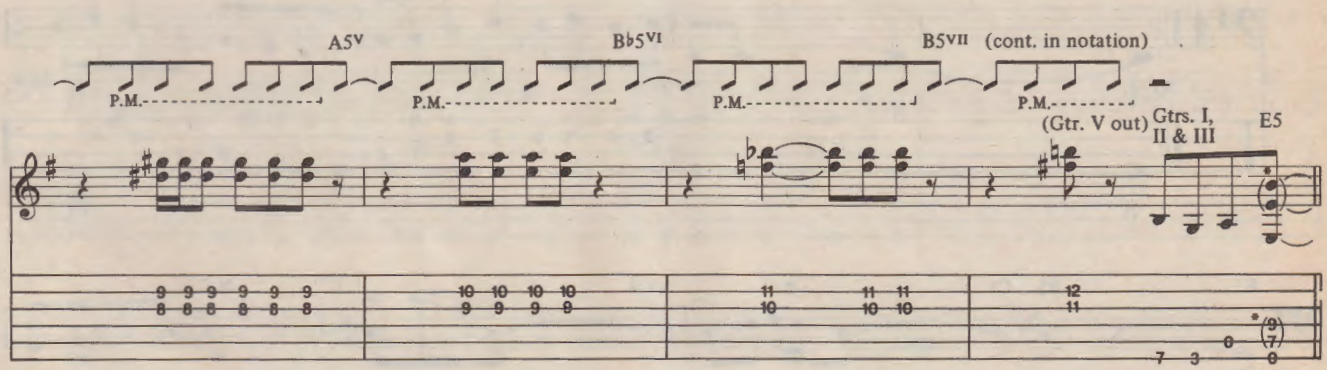
A.H. pitches: C♯ B♯ B G♯ G F♯

*Next 15 bars, all notes played by Gtr. V include A.H. sounding 2 octaves and a major 3rd above written pitch.

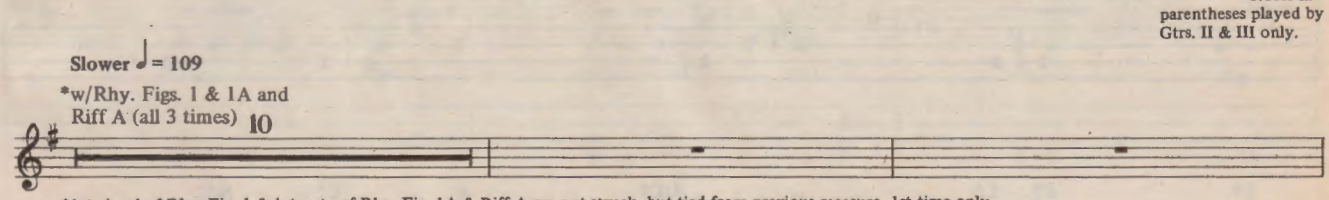

5 open A
B♭5
C5(type 2)
F5VIII
E5VII
A5
8va
(*Gtr. VI out)
trem. bar
*Delay sounds for 2 more bars.
(Gtr. V)
F5VIII
C5(type 2)
E5VII
Gtrs. I, II & III
P.M.
(Gtr. V out)
w/Rhy. Fig. 5
F5
F♯5
G5(type 2)
E5



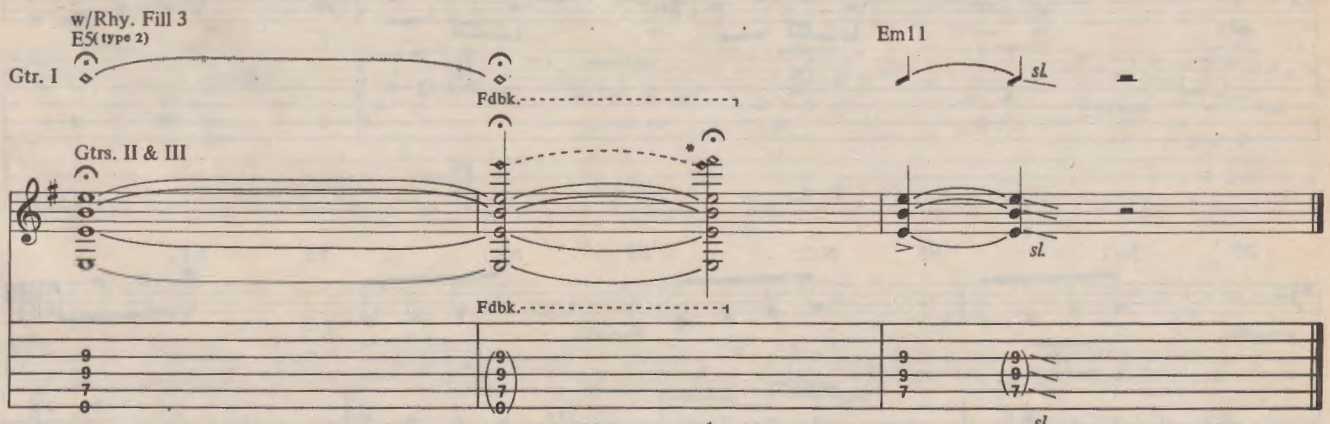
*When P.M. is indicated play lowest note of chord only, next 8 bars.



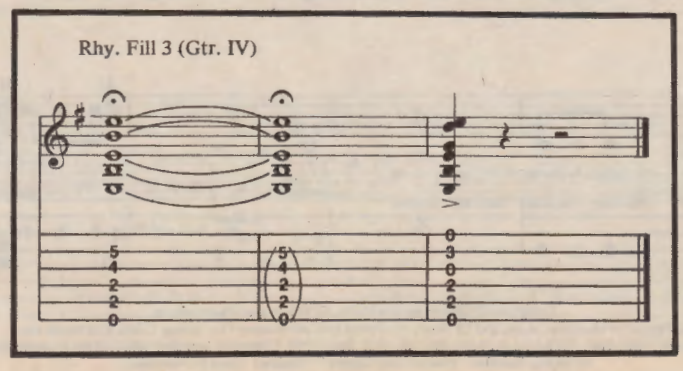
*Notes in parentheses played by Gtrs. II & III only.



*1st chord of Rhy. Fig. 1 & 1st note of Rhy. Fig. 1A & Riff A are not struck, but tied from previous measure, 1st time only.



*F♯ fdbk. pitch is generated by Gtr. II only.



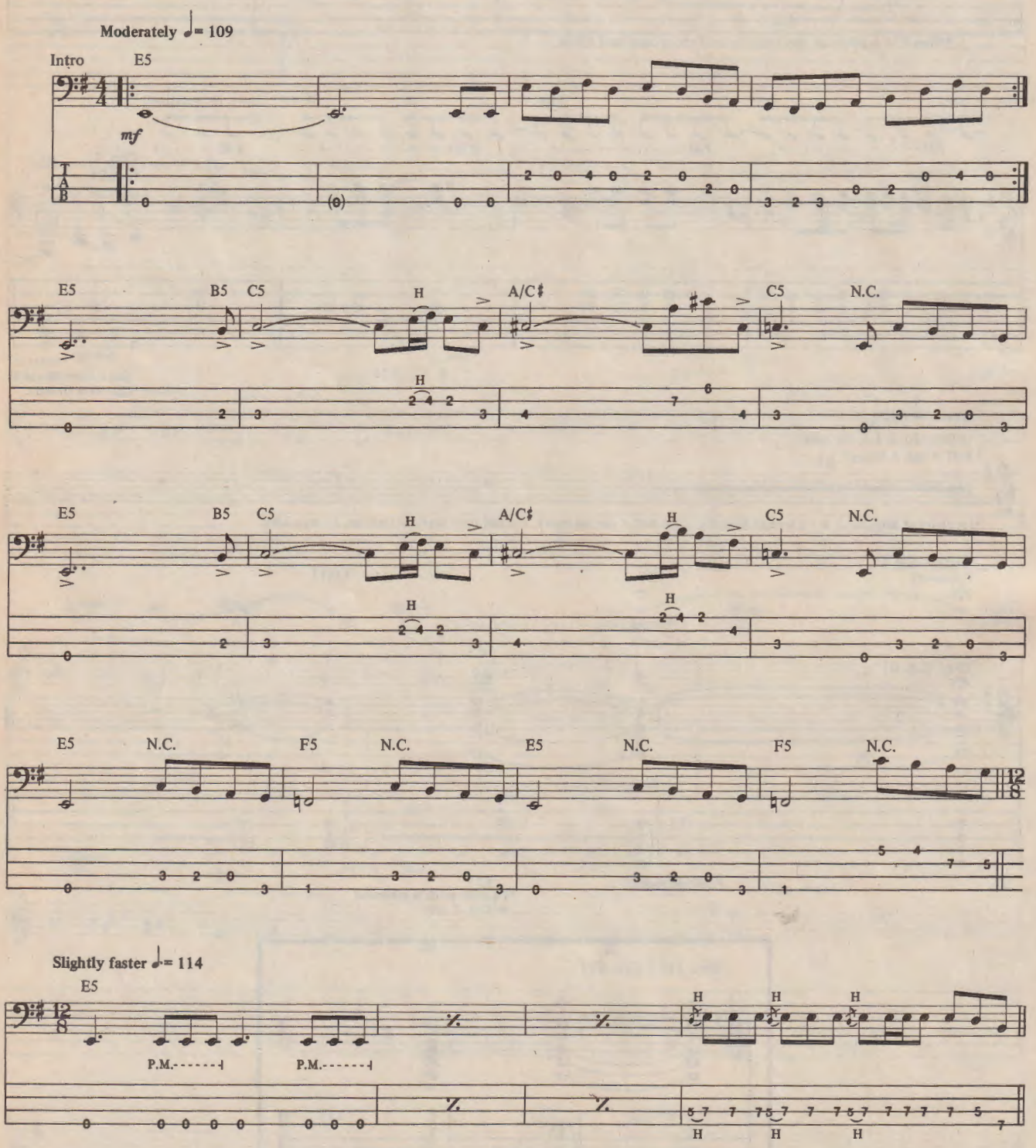
BASS LINE FOR

IN MY DARKEST HOUR

As Recorded by Megadeth

(From the album SO FAR, SO GOOD...SO WHAT!/Capitol Records)

Words and Music by Dave Mustaine and Dave Ellefson



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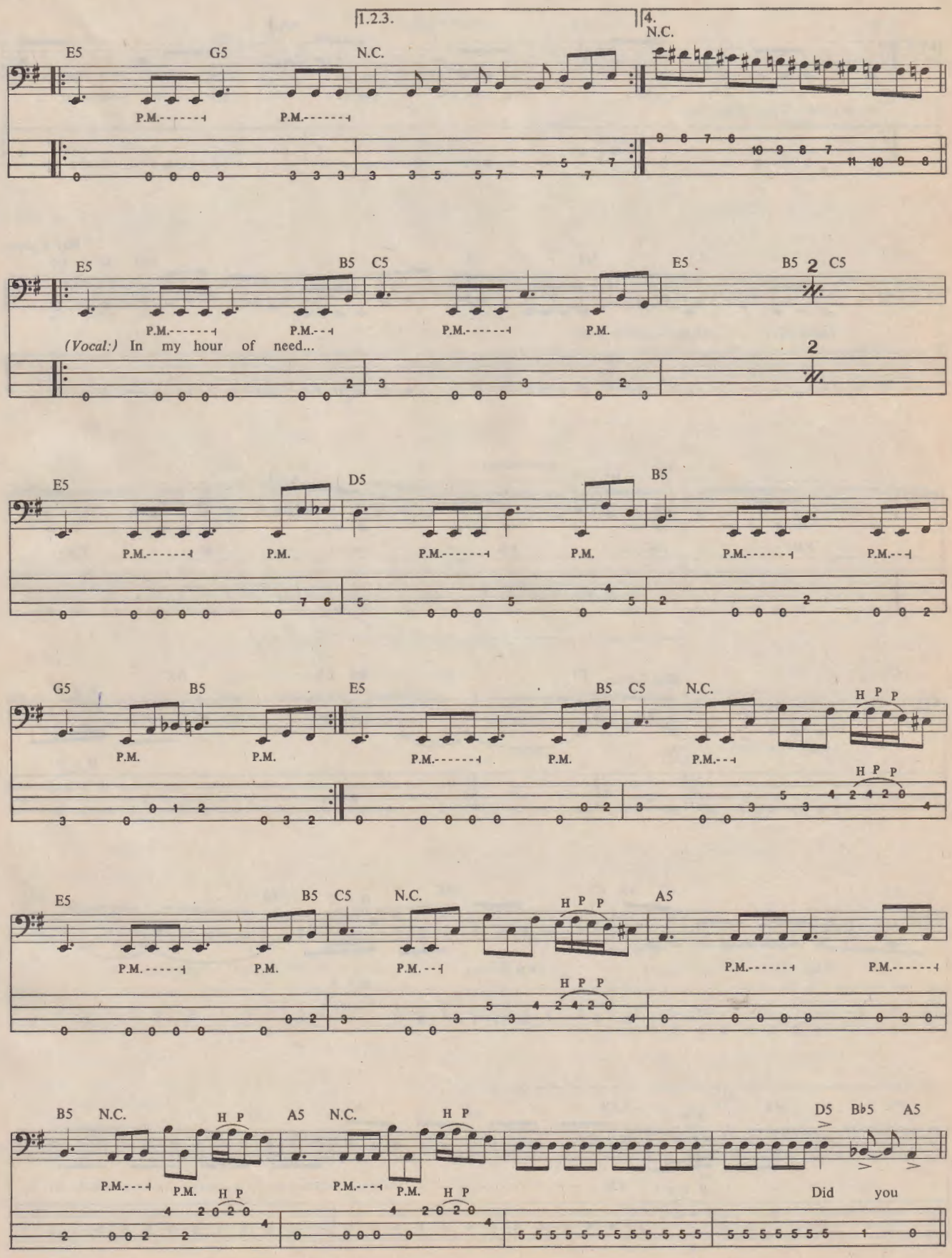
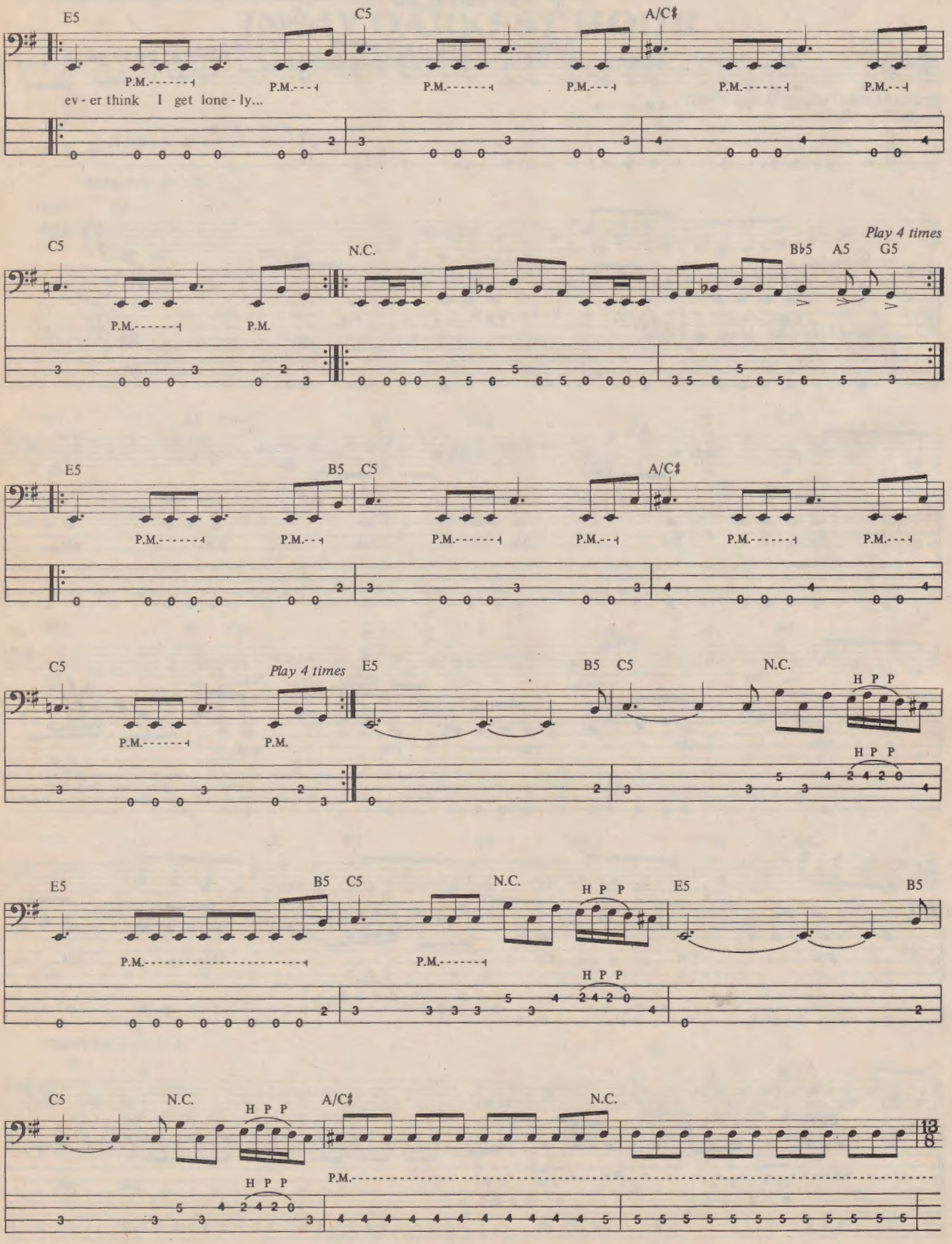
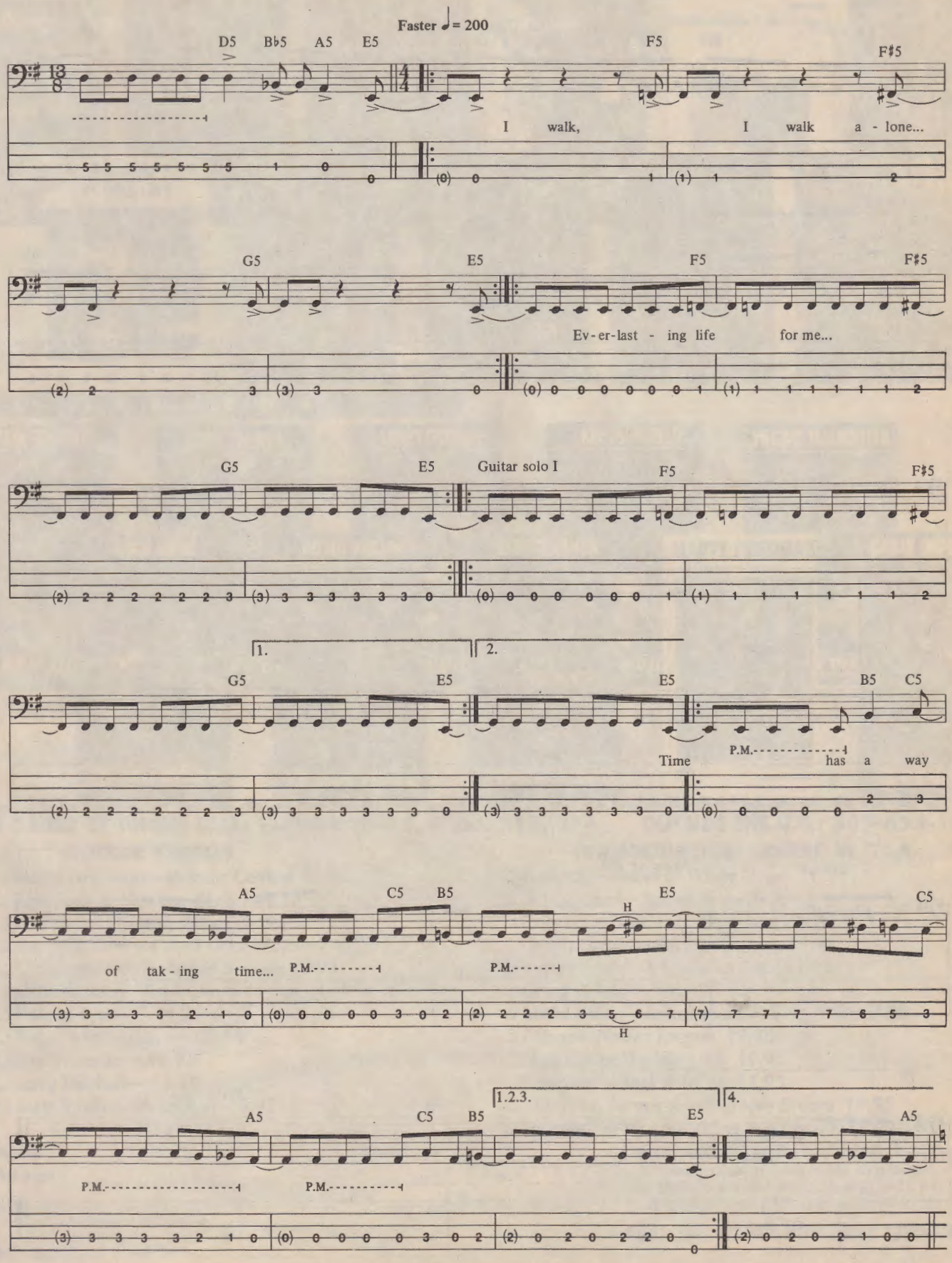
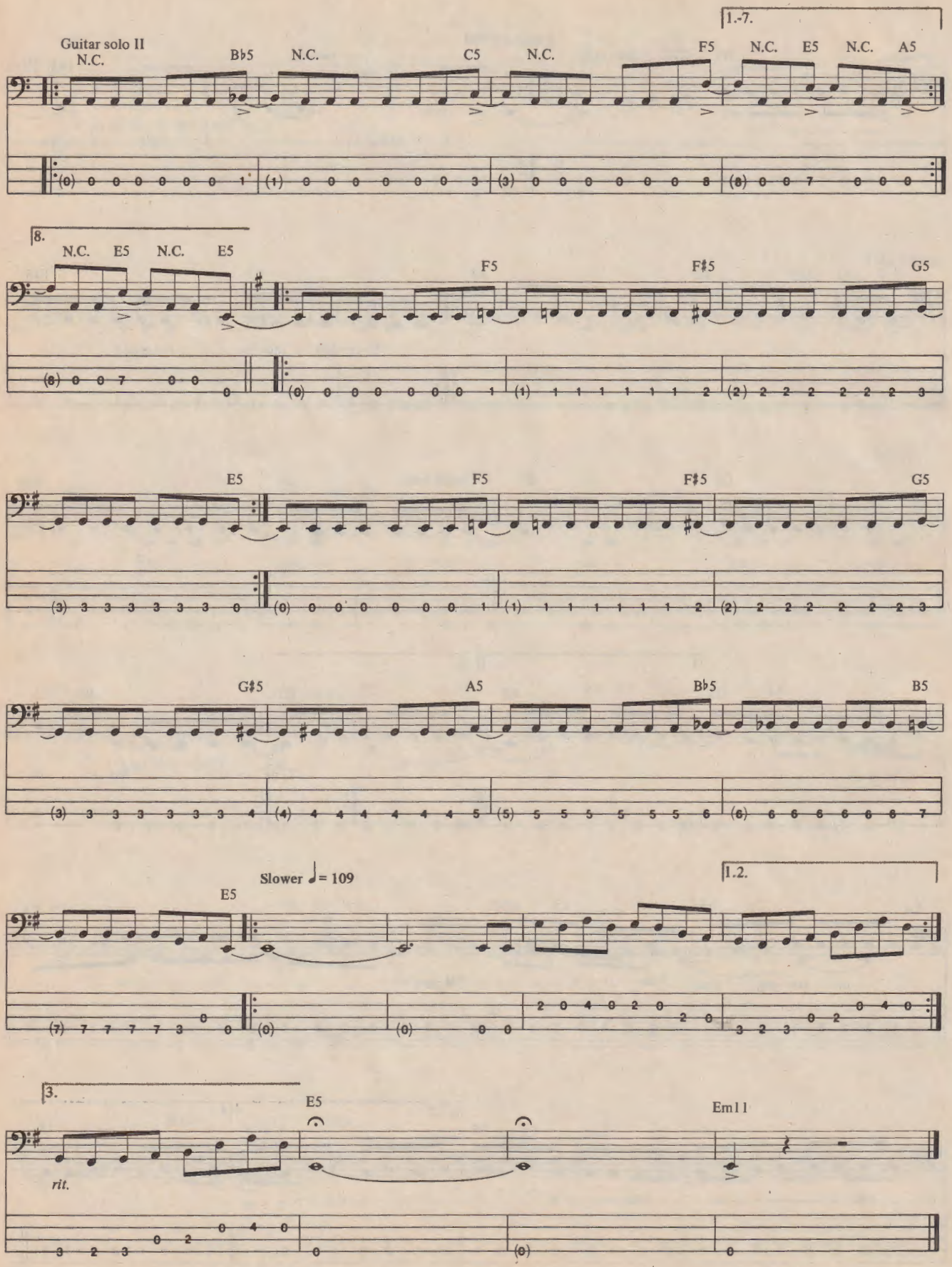

1.2.3.
4.
N.C.
E5
G5
N.C.
P.M.
B5
C5
2
(Vocal:) In my hour of need...
D5
G5
H P P
A5
Bb5
Did you


E5
C5
A/C♯
P.M.
ev - er think I get lone - ly...
C5
N.C.
B♭5
A5
G5
Play 4 times
E5
B5
C5
A/C♯
C5
Play 4 times
E5
B5
C5
N.C.
H P P
E5
B5
C5
N.C.
H P P
E5
B5
C5
N.C.
H P P
A/C♯
N.C.
H P P
P.M.


Faster ♩= 200
D5 B♭5 A5 E5 F5 F♯5
I walk, I walk a - lone...
G5 E5 F5 F♯5
Ev-er-last - ing life for me...
G5 E5 Guitar solo I F5 F♯5
1. 2.
G5 E5 E5 B5 C5
Time P.M. has a way
A5 C5 B5 E5 C5
of tak - ing time... P.M. P.M.
H
1.2.3. 4.
A5 C5 B5 E5 A5
P.M. P.M.


Guitar solo II
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1.2.
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KIRK HAMMETT of METALLICA

METAL MASTERY

by ANDY ALEDORT

Metallica's reputation is that of a street fighting band of rowdy neanderthals, capable of bending steel in their bare hands, leaping musical boundaries at a single bound, and who, disguised as four primitive jugheads, fight for truth, justice and the American way of Metal. In reality, despite their image and attitude, Metallica houses musicians who consider every note, diligently prepare for what they do, and, in the case of Kirk Hammett, actually take lessons to work on the three t's of guitarsmanship—tone, technique and theory. Hammett does something else long thought anathema to rock guitarists, let alone heavy metal guitarists, he preaches practice and practices what he preaches.

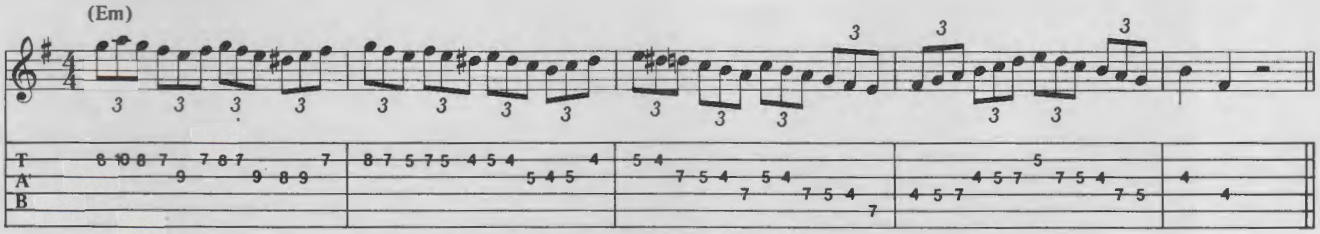
We sent our Music Editor, Andy Aledort, out to match wits and licks with the man recently voted GUITAR's Metal God in Waiting.

How did you first get into guitar?
I grew up in San Francisco and my brother used to play guitar. He had a red Gibson SG back in '67 or '68. I remember when I was seven years old and he wasn't around I picked up the guitar, plugged it in, and started banging it around. I didn't touch the guitar for another six years. When I got into buying albums I started to play air guitar. Then I decided to do the real thing. I got my first guitar from a friend of mine. When I was 15 I traded a Kiss album and $10 for some Montgomery Ward Special. It was '77 or '78 and I listened to all the popular stuff that was out, Jimi Hendrix, Thin Lizzy and Aerosmith. When I heard UFO I was blown away. *Obsession* had just come out and I went out and bought all their albums. I tried to play Michael Schenker solos for the next two years.

What other songs were you trying to play?
I was really into Jimi Hendrix and Aerosmith, Page and Beck. I wanted to be the next Jimi Hendrix. After playing around for a while it didn't seem like I would be too successful in doing that. I heard Uli Roth with the Scorpions and he blew me away. It was like Michael Schenker with the same clarity and dynamics, but in a way it was better from a technical point of view. Ulrich Roth was playing stuff I couldn't even fathom. He played a lot of arpeggios and harmonic minor scales. This is before Randy Rhoads started using similar ideas. EXAMPLE #1

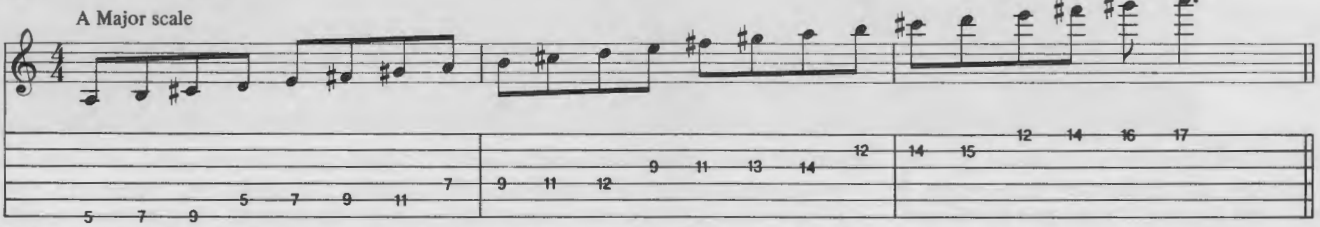
After listening to Ulrich Roth I decided I should learn more scales. Eventually I learned the fundamental modes, arpeggios and circle of 5ths. I learned how important it was to learn the use of scales and chord exercises. EXAMPLE #2

Ex. 1 a la Ulrich Roth



Ex. 2 Three-octave scales

A Major scale



Did you make up the fingerings yourself?
They're traditional. In my fifth year of playing I started taking guitar lessons with Joe Satriani, the same guy who worked with Steve Vai. Joe went on to join the Greg Kihn band and is now on his own.

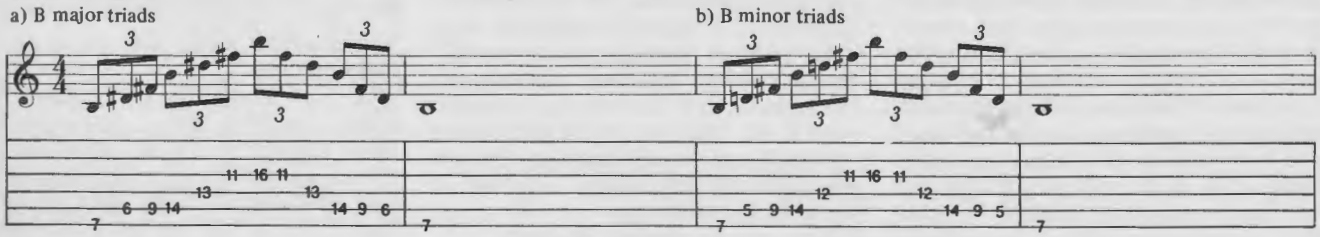
What other moments of truth have you run into?
Jeff Beck really put one over on me. His phrasing was incredible. I was in awe of the way he could take a simple lick and make it sound so ballsy. He put so much muscle into it. This was mostly stuff off *Beck-Ola*, which is now real basic. I also listened to *Blow by Blow* and Jeff Beck and Jan Hammer *Live* and *Wired*. I started listening to *Flash*, and the bar work he does on there is so good.

Were you playing Beck and Hendrix covers in your bands?
In the first band I was in we did a half hour version of "Purple Haze." All of us were playing for maybe two months. When it came to listening to other people I'd try and copy, but I could never get anything note for note. I'd try more to emulate that feel and grab that same sort of phrasing. If there was some really great phrasing on a Michael Schenker part, I'd listen to the timing between each phrase and how he built it. To this day I wish I could learn all those Ulrich Roth solos note for note. I still can't. I can emulate them and get that feel. I do try and keep away from arpeggios in my solos because people like Ulrich Roth and Tony MacAlpine are doing it a lot. It's great, but too many people are doing it.

Did you use arpeggios as a practice exercise?
Yes. Here's an example of what I might do.

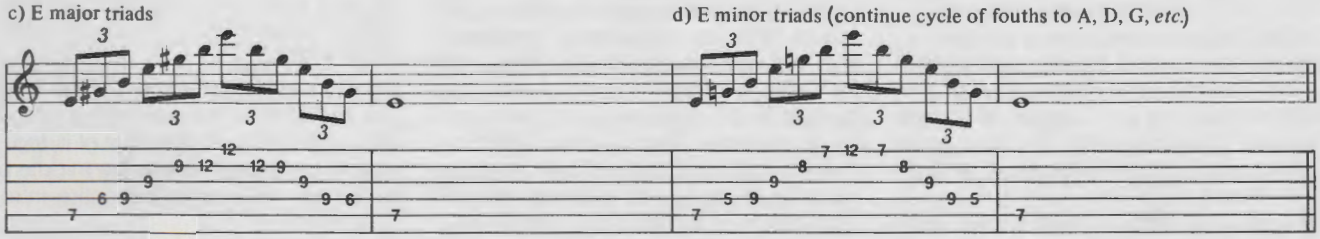
Ex. 3 Arpeggios

a) B major triads



b) B minor triads

c) E major triads



d) E minor triads (continue cycle of fouths to A, D, G, *etc.*)

"A lot of times if the feel is there even though the notes are weird, I'd rather go for the feeling. I don't dig it when guitar players just play fast and don't really say anything. I come from the old school of Eric Clapton being able to say something with one note."

Mark Weiss

When you practice the modes do you find there are some you can more easily fit into your playing? I hear you using Aeolian a lot.

As much as possible I try and base the solos around the chord structure of the song. An example is the beginning of "Fade to Black." I'll do an Am scale over a series of chords. I try and find as many notes within the chord as I can and work with them in the solo so it sounds harmonically right. When it comes to working out solos, I'll sit down and just play whatever comes into my mind. It's important to have a catchy sounding solo rather than just a bunch of 16th and 32nd notes. A solo has to have a melody to it. It has to take off and fit the context of the song. I'll work out a solo with the cassette of the material, spending weeks thinking up parts to put in. And when I get into the studio I change it. That happens 100% of the time. A lot of times if the feel is there even though the notes are weird, I'd rather go for the feeling. It has to have a lot of energy too. I don't dig it when guitar players just play fast and don't really say anything. I come from the old school of Eric Clapton being able to say something with one note.

Did you listen to the blues a lot also?

When I first started playing guitar I was under the influence of my brother He used to listen to Eric Clapton with John Mayall's Bluesbreakers. Do you know "Hideaway?" I love that song. (See GUITAR, March, 1987)

Did you look back to where they were getting it from, guys like Muddy Waters?

I was young and I was looking for a certain kind of energy. Now I can appreciate it. One great song that I listen to all the time is "Drinking Wine," by Sonny Terry and Brownie McGhee. I love that song. I listened to a lot of electric blues players early on. Schenker was an extension of that. He heavy metalized it. Ulrich Roth used to do "Red House" in the Scorpions set. That's what attracted me to that sort of style. I liked Joe Perry because he was such a sloppy guitar player but he sounded so good all the time.

The attitude is right there, it's the first thing you hear. Aerosmith tunes like "Dream On" and "Sweet Emotion" were not that typical.

I like Brad Whitford, too. I listened to "Train Kept a Rolling" every day for a year, trying to learn the guitar parts. I love that song. They had a happening heavy guitar tone back then. Aerosmith were a big influence on me and James (Hetfield) and we still listen to them. It was a real big thrill playing with them at the Iowa Jam last year.

Did you do any classical studies?

I was in a classical guitar class in high school for a year and a half. I graduated and that was the end of that. From then on I was playing in bands. I was in a band called Exodus and that took up a lot of my time. Then I joined Metallica. I'll eventually get back into it. I'm rediscovering a lot of the classical music I liked back in those days, like Bach I especially like this one composer, Delibes. I've gotten into listening to movie soundtracks which often have classical tracks on them. That's been a profound influence on me in the last half a year. My favorite album of the minute is the *Hunger* Soundtrack. It has a lot of gloomy classical stuff on it.

In the tunes you write are you thinking of particular imagery when you write the music?

James writes all the lyrics. We'll talk about concepts and song titles and he'll write the lyrics up. He sings; he writes the lyrics. I'm not going to put words in his mouth. As far as writing riffs, we write what we feel. We're always writing fast, aggressive stuff. Of course that conjures up aggressive imagery. Almost always the music comes first and the lyrics later.

You combine metal with some almost baroque feels.

That's not something we sit down and have a meeting about. Everyone gets tapes together at the end of a tour. We all exchange them and say what we like and what we don't like. This will work here or there. Then we get it all shaped up and work it all together. One line in "Disposable Heroes" has a pretty distinct military feel.

Do you come up with most of the music?

Me and James come up with a lot of the riffs. Cliff came up with a lot of it, too. He almost exclusively wrote the middle part in "Orion." He wrote the entire intro to "Damage Inc."

There was a weird effect intro to "Orion."
That was organ through a Leslie cabinet with tons of distortion on it.

Do you experiment with a lot of different effects in the studio to get your sounds?
It depends on the situation. On "The Thing That Should Not Be," after the guitar solo there's this high-pitched whine sound which was done by placing the Strat on my lap and jamming a glass candle holder between the strings, right by the pickup. Then I put the bar down all the way. I told the engineer to go. He rolled the tape and I ground the candle holder against the pickups and the strings while letting the bar up and down. It got a really high-pitched, otherworldly scream.

Can you give us any more examples?
On last verse of "Master of Puppets," I used backwards guitar. I got a semi-clean guitar tone and played in Em for two or three minutes on a quarter inch tape. We reversed the tape to get the best parts and put them into the verse.

Have you ever listened to a track backwards and played along to that? On "Castles Made of Sand," Jimi listened to the basic track backwards. The leads made so much sense. Eddie Kramer said Jimi would listen and learn the chord progression backwards.
What we were shooting for was something that would sound abstract. I soloed in Em without listening to the music.

You wanted the clash sound from not knowing what would go over what?
Exactly. We didn't expect it to turn out as well as it did. I had to argue with the engineer to even go through the trouble. It came out real well.

So in the studio you try lots of different overdubs and if something works you keep it on?
Exactly. In the solo to "Master of Puppets," I pulled on the string by accident and it fretted on the nut or the pickup to get a really high note. It's not what we'd planned, but we decided to keep it. I hit the false harmonic at the 4th fret and pull up on the Floyd Rose bar. The Floyds are real aggressive and when I'm on stage I like to wrestle with the thing. It doesn't sit flat. It sits at a 32 degree angle so I can pull up a whole step. Sometimes I'll hit two strings, bend them and when I can't bend them anymore I'll start bending on the bar.

How much pitch drop do you allow for?
Until it flattens against the pickup. I call it the Katulu sound. On the song "The Thing That Should Not Be," the guitar is tuned down to D on the record. Live, we tune down to C#. At the end of the song I drop the bar all the way down until it's flapping against the pickups. It's just a big ugly monstrous creature burping. On my guitar the middle pickup is set down lower because it gets in the way of the pick.

What's your main guitar?
My two main guitars are a Jackson Randy Rhoads Custom, fitted with EMG pickups, and this black mongrel Strat which has a Fernandes body, EMG pickups, and older Charvel neck, Gotoh tuners, and the Floyd Rose.

What do you think of EMG pickups?
They are great for a lead sound. They have a high output, and are chunky and full. I can get good lows out of them for my lead sound.

A big part of the Metallica sound is that monstrous low end.
It's a lot of low end and low mids dialed in. A lot of the upper mids are also taken out. The high end is put up there to do that high crunch. On the graphic EQ of my Mesa Boogie the low end is real high and it sweeps down to the mid and comes up on the high end. Live, I'm using a Mesa Boogie Simul-Class I for rhythm and for lead a Marshall 50 watt with one 4 × 12 cabinet. For recording *Master of Puppets* I used Mesa Boogie exclusively because there weren't any happening Marshall heads in the entire country of Denmark. I used one head and one 4 × 12 Marshall cabinet with 65 watt Celestions and different miking techniques. The Boogies are great for low end stuff and rhythm. For lead I think the Marshalls are warmer and more tube-sounding.

Do you use any other guitars?
I have an Aria Knight Warrior that I use to tune down to C# to play "The Thing That Should Not Be."

How do you build parts? The beginning of "Battery" has a lot of guitars on it.
James did that. He played it all on a scratch track and then dubbed the nylon guitar parts first, using a click track. He layered it like a cake. He put the classical guitar part down, then the electric guitar part. Then he went back and put steel string on top of the nylon string and then did the lead last. There are at least five guitars on there. The guitars are always doubled, as are the vocals. I try and solo was pretty spontaneous. I had come up with a solo and hated it. I decided I should play something totally different. That riff just came out. It's a totally non-scalar approach. I played a harmony over it, too.

What about your picks and strings?
I use Dean Markley Custom Lights that have the first three strings from a nine set and the last three strings from a ten. I use the Green Tortex picks. It's between a medium and a heavy.

Do you have any favorite solos?
I like the solos in "Sanitarium." "The Thing" is so spontaneous. I like the solo in "Battery" because the phrasing is different from what I usually do. It was more broken up. A lot of times my phrasing is broken up evenly with four bars of this and four bars of that. The solo in "Battery" is flowing and has a good amount of craziness, flashy guitar stuff and melody.

One thing you use on the record that you don't hear that often is the wah wah pedal.
I love the Wah pedal. It goes back to listening to a lot of Hendrix and Joe Perry. Brian Robertson from Lizzy used doubletrack all of my solos. I'll put down the basic solo and go back and do the exact same solo again. It thickens the tone and gives you the room sound twice over, so it sounds bigger.

So a lot of that room sound is from miking techniques?
We use a lot of ambient miking as well as the traditional mike in front of the cabinet. There are mikes strategically placed all over the room. I have a three mike setup for one amp and go for a blend of all three mikes. The last two albums were done in the same room, using the same techniques. This was in Sweet Silence studios in Denmark.

it too. I'm glad that hardly anyone uses one today. I go through three or four Cry Baby's on tour. I'm basically buying the new Dunlap ones.

The Cry Baby's distort the sound a little.
It's just the right amount of power boost. I always use the lead pickup when I use the Wah.

You don't get as much of a sweep otherwise. What other effects do you use?
I have an ADA Digitizer and an ADA Multi-Effects which has Chorus and Flange. I use echo, flange and chorus, plus a wah. I don't think I'll ever be without one. I use a distortion pedal to bring out a touch more sustain. I found a distortion box in our rehearsal room and set the dials. I taped over the dials so no one would change them but I also taped over the name of the pedal. I don't know what it is.

Show me some of your favorite chord voicings.
We use octaves a lot, some flatted fifths, and the third in the bass. "Battery" uses minor and major thirds.

What do you see yourself doing in the future?
One thing I'm conscious of with guitar

You are one of the few bands using acoustic guitars on a lot of tracks.
It's just for texture. Light and dark. It adds more richness to the sound.

You often use odd time signatures or odd bars.
It's just a feel. I don't think any of us knows how to count 8/5. It's just a feel. The only person who was able to figure out a time and write it on a piece of paper was Cliff. He had an immense knowledge of timing, musical harmonies and music theory in general.

Continued on page 103

Rick Gaudet

DIAMOND DARRELL

POWER GROOVER

PANTERA

by Pete Prown

If you're looking for something new in the concert world, you might want to check out a Pantera gig...but don't forget to bring the riot gear. Like any respectable thrashers, the fans in Pantera's mosh pit put on their own show, nonchalantly tossing fellow concert-goers over their heads like rag dolls while engaging in any number of ritualistic war dances. In kindred spirit, the self-proclaimed "Cowboys From Hell" sprint, leap, and convulse onstage like a pack of newly-reanimated Neanderthals, with lead vocalist Phillip Anselmo drawing most of the attention for his primal caterwaul and tattoo-festooned brawn. On his left, however, stands the equally imposing presence of Diamond Darrell, an axeman whose magenta-tinted goatee and six-string combination of speed, soul and tasty finesse seem destined to rewrite the thrash guitar rulebook. With Darrell's chops keeping the furnace fully stoked, the four musicians from Pantego, Texas rip through a set of guitar-driven angst that sounds like the sonic equivalent of Armageddon. Just a few feet away, the moshers keep moshing along with them, and when lights go up, the audience actually looks more exhausted than the band. It's only then, too, that an even greater reality dawns upon the weary mass of humanity: Pantera was just the opening act.

This is just the kind of effect the band likes to have on their audiences, too. Although frontman Anselmo profusely thanks headliners Skid Row for allowing them to join the tour, Pantera make it clear through their music that they're not about to just lay down and die onstage—they fight for the fans' respect just as hard as any major band out there, and the strategy seems to be working. It was only a few years ago that Pantera were a fledgling thrash act from the Lone Star state, but then their debut, *Cowboys from Hell*, sold in excess of 130,000 copies, and now their current set, *Vulgar Display of Power*, is stalking its way even further up the album charts. As another mark of their rising popularity, the foursome played the gig of a lifetime last September, jamming in front of several hundred thousand rock-starved fans at the epic Monsters of Rock concert in Moscow. If that weren't enough, the young metalers also shared the stage with some rather respectable company that day—Metallica, AC/DC and the Black Crowes.

"I don't know which was more amazing about that show—the number of fans there or the dudes we played with," muses a rather sweaty Darrell, now relaxing backstage after an incendiary set in Philadelphia. "It's funny how we got on the bill, too. The A&R guy who got us signed, Mark Ross, left Atco and was then helping put together the Monsters of Rock show. They needed one more band to fill the slot and this Russian promoter said he wanted a young, honest band that could really do the business. He'd seen us play live, too, so he mentioned our name to Mark, who freaked out

"Even though I'm a metal player, I'm into heart and feel, note value and melody"

Joe Giron/Photofeatures

and said, 'Hey, I'm the freakin' guy who signed them!' So we were in. It was even funnier, because when we were making the *Cowboys from Hell* record, we did some gigs to keep us fresh during the production, but it really broke our concentration, so we swore we'd never do that again. Then, we're right in the middle of *Vulgar Display*, working real hard, and Mark calls, asking us to come to Moscow to play with Metallica and AC/DC! We couldn't pass that up. The show went great, too, and even though the fans couldn't speak English, they could still feel the emotion in Phillip's voice—I guess music is the universal language. And you should see this movie they're putting out of the concert—I've seen the Pantera segment, and even though they chopped a few of my solos in half, the audience is going totally berserk. I've never played in front of that many people before in my life, either...and probably never will again."

For Darrell, it's been a long road from his days as an axe-obsessed teenager in Texas to that historic Moscow stage, but even his early days were marked by highpoints of their own. In fact, after only playing a year or so, the young picker was banned from every guitar contest in the state—largely because he had already won them all! "It's not my claim to fame," he says, grinning. "But when I was 14 or 15, there was this station called Q102, which back then was the big rock station around, and they had this 'Hottest Guitar Player in Texas' contest. The deal was that you'd record two minutes of your hottest licks and then take it to this music store in Dallas, where they'd listen to it and pick the best 15 players to compete at this club called the Agora Ballroom. So you'd get up there and play for five minutes, and they'd narrow it down to the top three. So my parents got me into the club, and I got up there and wailed on something like 'Eruption,' or Randy Rhoads' 'Mother Earth,' as well as my own licks. I was all fired-up, and even though I didn't think I did all that well, I got picked for the top three spots, and then went up again, hammered as hard as I could, and won first prize, which was a Dean guitar. Then I entered the next contest, won again and got a Charvel, entered another, won an ESP, and so on. Eventually, the contest people said, 'Look man, you've already won seven contests, so why don't you let somebody else take a shot—just be a judge or something!' And that was the end of my contest days.

"I guess being from Texas figures into my playing, too. There's a lot of great players down there, like Bugs Henderson, Jimmy Wallis, and Ricky Lynn—all big influences on me. You hear a lot about the Austin players, but all these guys are from Dallas. My dad worked at Pantego Sound, where we now cut our albums, and he did a record with Bugs, so I was lucky enough to sit and watch him play. He'd tell me about what he was feeling when he was playing, so even though I'm a metal player, I'm into heart and feel, note value and melody. I can shred—that's no problem—but to me, guys who shred all the time maybe aren't talented enough to play tasty or melodically. I got aggression, but that's not the whole picture, and you can see that in my influences. For rock players, I was inspired big time by Eddie Van Halen on *Van Halen I* and *II*. Randy Rhoads, Michael Schenker, and especially Ace Frehley were important for me, too. But I've never learned more than two or three solos by any player—I was always after getting the vibe of the player, especially Van Halen. I still listen to Eddie before I go onstage, to get some of the spontaneity and liveness of his playing."

"I'm not a dude who's getting the brand new Boogie or Soldano shipped to him every week-that's why so many other guys don't have their own sound."

Rick Gaudet

Along these lines, one of the most exciting aspects of Darrell's playing is his slick picking and phrasing style, which, in contrast to many other thrashers, is polished, tasteful, and blindingly fast (just check out the synapse-frying solo in "Rise"). Surprisingly, the guitarist plays down his technical prowess, preferring instead to preach the good word of soulful guitarmanship. "As a player, I think I'm just good enough for thrash," Diamond D. continues. "To me, a thrash dude like Alex Skolnick is more like a Steve Vai, or any other guy who knows every scale in the book, or how a note is going to sound even before he plays it. I'm not trying to blow that guy down, but he doesn't always sound like he's playing from the heart to me—he sounds more like somebody who went to school, learned to work a computer and patch in 20 million words per minute. It's just chops, and anybody can learn that, while playing from the heart means more to me than playing a million notes. So I don't have great chops, and I don't want any. I'm fast enough, but I'm not a shredder. And I do more of the legato Van Halen stuff than you think, and my left hand is doing most of the work. I actually thought the 'Rise' solo was a little sloppy, but it had character, so I left it in.

"Scale-wise, I know a major scale, and a minor scale and a pentatonic blues scale, and that's about as deep as I ever got. Two days ago, I bought a scale book and was learning the F major scale in five positions, just to feel like I was doing something positive for my playing. But I'm not a heavy theory dude at all, and I've only ever taken one or two lessons in my life. The only person who taught me anything is my dad, who's really a well-rounded musician. He plays acoustic guitar really fluently, and also electric guitar and keyboards. When I was a kid, I remember showing him that I knew 'Smoke On The Water' on the E string and he goes, 'Try doing it with these barre chords.' So then I began playing Rant-rant-rant, rant-rant-ra-rant just like Blackmore and thinking, 'Jeez, my Dad knows everything!' I also used to go over to his house on Sunday nights with a record like Clapton's 'Cocaine,' or some Van Halen one, and he'd show me how to pick things off there by figuring out the chords or whatever; then I'd learn the rest on my own from there. He had problems with Van Halen, though. He'd say, 'Damn, that guy uses a lot of reverb. Anybody who has a guitar sound like that can sound like God.'"

Though he himself doesn't use as much reverb as Van Halen in the studio, the Pantera guitarist does try to approximate the spontaneous energy that the guitar legend brought to his band's early records. And while he's on the subject, the axeman also eventually breaks down and divulges the secret behind his super-high 'harmonic scream' technique.

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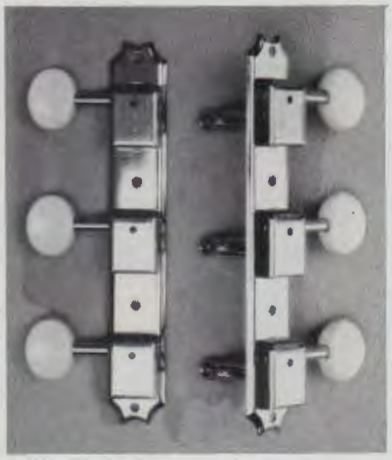

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I'm not a heavy theory dude at all, and I've only ever taken one or two lessons in my life. The only person who taught me anything is my dad, who's really a well-rounded musician.

"Okay, here's my harmonic lick, and I hope everybody learns it," Darrell explains. "I think this is the one thing that I've contributed to the guitar scene, and even though it's no big deal, it's my thing. First, I take the G string and flick it with my left hand while dumping my Floyd Rose way down. Then, right when it goes down, I slightly tap it on either the 5th fret, 4th, 3rd, 2nd, 1 1/2 or 1 1/4 frets. And finally, you yank it up really smoothly, and it sings. You can hear it in the beginning of my solo to 'Demons Be Driven.' People think I'm using a whammy pedal or a harmonizer, but it's just me and my fingers!

"In the studio, the band spends a lot of time writing songs and working on the rhythm tracks, so the last thing anybody's interested in is my guitar solo. Phil says that the day of the lead guitar player is over—he'd like the lead to be one measure long, so we could get back into the jam, and I agree to a certain extent. I mean, there's never going to be another Edward fuckin' Van Halen who plays leads that you don't ever want to end. The kind of stuff we do is more group-oriented, so I try to keep my solos interesting and innovative to the extent that I can. For most leads, I usually say to the guys, 'Let's go to the key of A♭ for a bar or two and then go back into the song,' just so we'll have the whole tune written and done with. We don't change it much after that, structurally. Then I'll take the basic track home, stick it in my 4-track, and play a solo over it; then I'll switch to track 4 and do another one. Finally, I listen to the two leads for any interesting things that are going on, and then work off that the next day. Then again, on 'Cemetery Gates' from *Cowboys from Hell*, I just did one solo and that's all I worked from. But I don't cover these demo jobs note-for-note, and I still try to be as spontaneous as possible. But this way, you don't waste everybody's time in the studio trying to figure out your damned guitar solo."

While Darrell's wild-ass lead and rhythm parts are helping him to become one of the top thrashers of the year, a good chunk of his popularity also stems from his singular tone, a voice so deep and menacing that it seems to be wafting out of a Stephen King novel. "I've always wanted my very own tone," states the Panterian, flatly. "Actually, a lot of it comes from my Randall amps. I won a Randall half-stack in one of those contests, and I heard something different in it than other amps—it was like a chainsaw—and I bet myself that someday I could make it my own. Then, after a year-and-a-half, I found it. The funny thing is that they're solid-state amps, but everybody thinks they're tube. The Randall people once sent me a tube amp, and it did sound a little warmer, but the solid-state is still a nasty fuckin' amp, and I love it. I use six RG100HTs onstage now. And I'm not a dude who's getting the brand new Boogie or Soldano shipped to him every week—that's why so many other guys don't have their own sound. I don't have a pedal board that's 30 feet long, either: just a Furman PQ4 parametric EQ and a blue MXR 6-band EQ for my tone. For guitars, I only use Deans, because to me, they're fucking fighting weapons—a shotgun! Originally, I loved them just for the look, and when I was 13, I got a Dean catalog and nearly shit in my pants. A few years ago, the company went out of business, and now

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I just search for old ones all the time, especially the ML model, which is half Flying V, half Explorer with the huge headstock and 22 frets. Then I put Floyd Roses on 'em and also install Bill Lawrence L500L or L500XL pickups. I discovered that pickup when I gave one to a friend as a birthday present. But after I had it installed in his guitar, I went home, plugged in, and just wailed for three hours because it sounded so good. The harmonics and clarity were so amazing that I still won't use anything else."

With the gear talk winding down, it becomes clear that the backstage-bound Darrell, who's been patiently answering questions for about an hour, has his mind on more leisurely pursuits, and is ready to wrap things up. But before hitting the post-concert trail, the axeman decides to end the interview on a philosophical note, and attempts a summation of the Pantera experience, which he does with just a pinch of Texas-bred wisdom: "Our music is wild, and that's it. I don't want to spend my life playing boring, low-key music, so when I pick up my axe, I just go for it and rip, unless I'm really sick or something—I like to fuckin' *hammer*! And sure, I've gotten hurt at a bunch of gigs, like being knocked out, and stage-diving with my guitar into a group of 50 people. But hell, that's just a part of rock 'n' roll, dude." ■

METAL MASTERY

KIRK HAMMETT of METALLICA

Continued from page 97

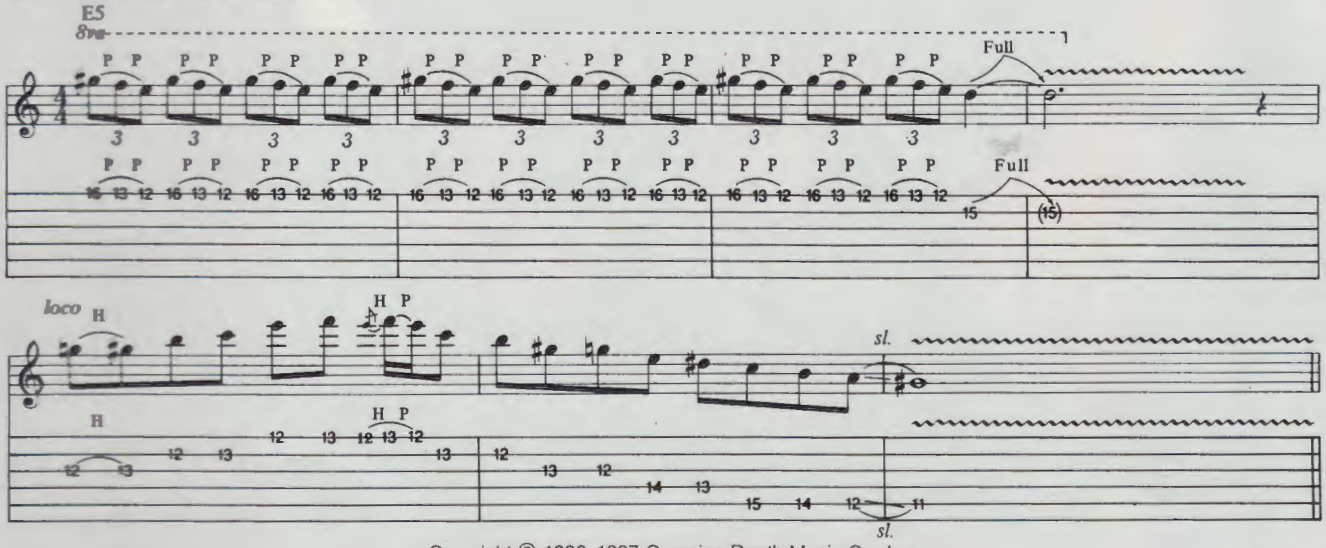
In "The Thing That Should Not Be," the solo has some interesting scales.

I start out with a bar thing. That entire solos is the more albums you do the more you have to try not to repeat yourself. That's hard. On the first album I had a fairly wide repertoire of licks. When it came to the second album I had quite a few licks to fall back on. There were quite a few I came up with, too. On the third album it was really difficult for me not to repeat myself. There are some things that eventually become a basic part of your style that you always play. On future albums I want to get into stuff like guitar synthesizers and new guitar sounds for soloing effects. I want to strive for something new all the time, with a different style or a different technique.

What about other instrumentation through synthesizers or real strings and horns?

We've always had instrumentals on albums. A lot of instrumental passages could be used for soundtracks in movies. It's hard to speculate with this band. Who knows, we could grow to be a reggae band. Look at Rush. They started out as a real heavy Led Zeppelin kind of band on the first album and now on the latest album they have reggae rhythms and predominant keyboards. You never know. ■

Ex. 4 "The Thing That Should Not Be"



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Entering Sepul

Andreas Kisser

Kristin Callahan

Sepultura Territory

by John Stix

"We reflect the anger of being born in a place like Brazil. It's a really fucked up place. I started listening to this kind of music because I was hanging with people who listen to more aggressive stuff, and we always were surrounded by people trying to fuck us over, like the police and society. Everybody was against what we were doing and thought we were just bums who had no future. All those things can get inside you, and when you write music is when you are going to express yourself. That is why the band has that dark side-not satanic, but the dark side of life."

Max Cavalera, vocalist/guitarist for Sepultura, comes by his rage honestly. Originally Sepultura battled not to be the brightest star in the music scene but just to survive as a band.

Their dream, at one time thought to be unattainable, was to be heard outside of Brazil. With *Chaos A.D.*, their fifth full-length album (and first on Epic), Sepultura have joined the likes of Pantera as the next generation of metal bands charging into a winning battle to take on not only Brazil but the whole world.

We spoke with Cavalera, lead guitarist Andreas Kisser, and ever-quiet bassist Paulo Jr. about what it's like for a death metal band to break out of Brazil. We began with the obvious: the music itself

Andreas, you have two influences in your lead work that are easily heard. One is a strong sense of melody ala Randy Rhoads, and you also have a strong Malmsteen chops thing.

ANDREAS KISSER: Like classical? I love Randy Rhoads; I think he was my first influence. *Diary of a Madman* and *Blizzard of Ozz* have a strong influence with me. I play a little bit of classical acoustic guitar. I took some classes and I think I'll take some more because I really like the style and sound. I always try to put this kind of influence in my leads. Malmsteen only has the classical influence; it gets boring after a while. I put together the aggressive stuff with the classical and melodic stuff.

Who inspired you after Randy Rhoads?

ANDREAS: Ritchie Blackmore, Tony Iommi, Jimmy Page, Stevie Ray Vaughan. I started playing covers when I started playing guitar. "Mr. Crowley" was our big song. We played Zeppelin, Metallica, Venom, Def Leppard—all the bands we liked to listen to. It was good schooling for me, playing those songs. There's a lot of new stuff you can hear all the time if you listen to Deep Purple, Black Sabbath, Led Zeppelin or that type of band. Each song you can listen to for 20 or 30 years and always hear something new. You're always going to learn something from those musicians.

When you played in a cover band, did you recreate the parts exactly?

ANDREAS: I tried to play it exactly but I'm never going to play exactly like another guitar player because the style is so different. I tried it, man. I learned a lot doing that. It was important.

What was your daydream as a guitar player?

ANDREAS: Everything I'm doing now was a dream for me before. We never thought we'd ever play outside Brazil or outside my town or ever record an album.

Was there a lucky break that helped the band?

ANDREAS: It was the chance to sign with a label [Roadrunner] outside Brazil. It was a bad contract at the time and still is. We changed it a lot. We signed with Epic and we have a whole different contract. At the time we signed with Roadrunner we had a chance to record an album with a good producer and play outside Brazil for the first time. That was the beginning for us. The greatest experience was to play outside Brazil and meet a lot of people.

Were you the only band doing this in Brazil?

ANDREAS: There's a lot of garage bands in Brazil. We all started at the same point but we did things differently. Sepultura opened a lot of doors for other bands. Some bands that broke up are back together again. They have a new hope and new faith. They see it's not impossible to break out and have an impact. The scene is getting bigger.

***Chaos A.D.* has more of the Brazilian influence than any of your other records. The acoustic piece, "Kaiowas," is the most obvious example.**

ANDREAS: It was an idea we had for a long time. Me and Max listen to a lot of Led Zeppelin and there's a lot of Led Zeppelin influence in that song. The second half is really Northern Brazilian in the music and rhythm. It came out [over a two-day period]. Me and Max got a couple of riffs together writing in his backyard. The recording location was cool because it was like a big storage room and this guy there collects voodoo masks and stuff. We recorded the song live in a castle in Wales. There was no ceiling! That's why you hear the birds; it's all natural. The reverb is from the castle. It's the sound of the room with huge walls. It was a great vibe and we got some percussion instruments and brought our guitars. We put it together very fast. It was very natural.

You never wanted to put a melody over it?

ANDREAS: No, on the second half I put the lead because it's very typical of the way people play in Brazil. I tried jamming and we played over and over. I used a Fender 12-string and an Antonio Barco Spanish guitar. Paulo plays the bass, Igor [Cavalera, drums] plays the toms, and me and Max play the acoustic, so everybody plays together.

Do you and Max usually do your own rhythm parts?

ANDREAS: We both do our own parts. We rehearse a lot. When we have time off we like to rehearse in the afternoon and weekends are free. It's not a job, but we have certain times to do things and we do it [during] the week. We've written the songs together since the beginning. For *Arise* we did nine songs at the same time. Each day we meet for a little bit to work on the songs. We basically do different rhythms, different rhythm parts. It's like, "This rhythm part can fit on that part." We like doing it piece by piece.

You don't work on one song at a time?

ANDREAS: We usually don't do that.

You say, "Here's a good idea; let's use it here." You then come up with another good idea and it might go to a different song?

ANDREAS: That's right. We start working with one riff, drumbeat or bass fill. We start playing different rhythms or ideas in that part. We do that whole section and say, "That's cool. We can use it on this song."

And you don't try to write one whole song in a sitting?

ANDREAS: No. For *Chaos A.D.* we had some songs finished first, which was different because we did just the song.

I'd say you write in a unique way.

ANDREAS: Yeah, but that's the way we started doing it since I joined the band in '87. The album was called *Schizophrenia*. I put my ideas into it but they have more hardcore influences; more punk. I have more traditional heavy metal influences. We mix stuff together.

Very often you play rhythm guitar more like a drummer hitting the skins.

ANDREAS: Yeah, I think so, because we think to do the riff it's not only guitar and bass but the whole, strong punch. The drums and guitar have to be really close, even more than the bass. It's not very guitar-influenced; it's more like the whole group together putting anger out.

The leader is the rhythmic punch more than chord changes and harmonies.

ANDREAS: We mess around a bit with chords and melodic stuff. I put my leads on, but the whole conception is more the energy. We think about playing live and not using tricks in the studio.

Tell me about the structure for "We Who Are Not as Others."

ANDREAS: It's very different from what we did before. We didn't have the plan to do an instrumental and then [add] the vocals; it came out like that. We had been jamming. We tried to put vocals on different parts and it came out like that.

When you do a song you don't think of the vocals?

ANDREAS: There is no general rule. Some songs we start with a vocal line. Max starts singing.

"For the first time we recorded just one guitar each. We didn't double by machine or anything. We got a full sound that's more clear."—Andreas

So "We Who Are Not as Others" could have been a vocal song?

ANDREAS: Yeah. I'd rather do like that than put thousands of leads and different guitar sounds on just because it is an instrumental.

The sound on *Chaos A.D.* is your best ever. Did you switch instruments or amps?

PAULO: I switched out of the bass rig. I use the same kind of cabinet. The bass and heads were totally different. I used the Ampeg SVT 2, a Hartke system cabinet and Alembic basses.

ANDREAS: This is the first album where the bass sounds like a bass. On *Arise* and *Beneath the Remains* even the guitars and drums are really muddy. On this we captured the live feeling. [Producer] Andy Wallace was coming from the same direction. He kept everything we recorded. A lot of guitar and bass passages he used were from the first day in the studio. He kept the first vibe, the first feeling. We didn't mess with different rigs, cabinets and guitars. We used all the same gear we used in rehearsal. We just went into the studio. I used new Mesa/Boogie gear that I hadn't used before—the TriAxis and the 500 Strategy. I recorded the rhythm with the black Randy Rhoads Jackson, the leads with a Charvel Model 2, the same guitars I've had for years.

PAULO: I did a couple of different bass parts. I recorded up to five times in different ways. One time Andy Wallace was holding the string for me. We tried taping my fifth string because it was ringing. He mixed it all together.

ANDREAS: The most important part was that Andy Wallace had the patience to listen to every note we tried and picked out the best parts and best feeling. He captured most of it.

You had many tracks and he would comp it together?

ANDREAS: Yeah, that's exactly what it was like. We kept the basic guitars when we recorded drums. Some parts I overdubbed, some it's the first guitar. Andy found the right spots.

He would find the right spots from different performances and mix them together.

ANDREAS: Sometimes you can, sometimes you just use one. For the first time we recorded just one guitar each. We didn't double by machine or anything. We got a full sound that's more clear. On *Arise* it's a massive guitar sound because it's four guitars; two are Max and two are me. It's not really clear. On *Chaos* Max used a Gibson SG with large strings to get the bottom end for some parts that are really slow and heavy. So that's three guitars sometimes, but mostly two guitars.

Have you spent time trying to develop a sound you hear in your head?

ANDREAS: No, I like just to pick up an instrument and start to warm up. I like to jam, play free, not have things exactly the same. Sometimes I play in front of a video. I do different things, not only study like [if I were in] school. I have to enjoy it. You develop it faster by playing all over.

Who would you like to jam with?

ANDREAS: I had the pleasure to jam already with Jason Newsted from Metallica. He is a blues lover like I am and we get along very well. We recorded a tape and it sounds like drunk people playing blues. It was great to jam with him.

On this new record you play fewer lines and more sounds, moods and parts. It becomes more your own style.

ANDREAS: That was my concern, not to do typical leads and solos because it gets boring in this style of music. All the songs are very strong and aggressive and instead of putting a lead on the top of the drums, which are very strong, I would rather use solos that are going to change a little bit the feeling of the passage.

You purposely tried not to use a lot of what you've already learned—you decided not to play fast lines?

ANDREAS: Not really. It was normal to do it like this. When we write our songs we ➡

Max Cavalera

Gene Ambo

performance notes

Continued from page 18

Rhythm Figure 1. The chord movement, N.C.(E5)-G5-F5, establishes an E Phrygian (E F G A B C D) tonality. Notice the use of palm-muting along with ringing chords.

The pre-chorus features a tonality change to F♯ minor, though the melody (?!) skirts between major and minor thirds. (This is written as F♯ minor for simplicity's sake). The rhythm part is again based on power chording combined with single notes. The chorus features a return to E minor and the use of chromaticism, as A♭5, G5 and F♯5 chords are syncopated against eighth-note open low E's, with a single-note harmony on beats 3 and 4 of the second bar of the figure.

The first guitar solo begins with slow phrases based on E Dorian (E F♯ G A B C♯ D), moving into haphazard freneticism at bar 6; the following phrases include passing tones such as the major third (G♯), flat five (B♭), flat sixth (C) and flat nine (F). The second guitar solo (see Outro) features lines based on E Phrygian, again performed with intensity. The unusual phrases and ambiguous tonality make the lines sound spooky, especially the wide bends in bar 7 and the bend to the flat sixth, heavily vibratoed, in bars 9 and 10. The song ends with Gtr.II bending up a major seventh, followed by both guitars feeding back notes from an E triad (E G♯ B). The song segues into "Silent Scream" (not included here), continuing the slashfest.

—Andy Aledort

BATTERY

James Hetfield overdubbed four guitars for the acoustic intro to this tune, recreating a "Spanish" guitar feel. This gives way to the same lines played by ultimate-crunch electric guitars. These lines are based on A Aeolian (A B C D E F G). The interesting thing about the verse's rhythm part (and much of Metallica's music) is that it is very free harmonically, referring to tritonal relationships in bar 1 (B♭5 to A5 in an E pedal) E harmonic minor (E F♯ G A B C D♯) in bar 2, and minor third to major third (G5 to G♯5) in bar 4, all played with shifting syncopations. There is also the occasional use of an odd-time measure, such as the 5/4 bar that pops up right before the interlude and the beginning of the coda. The first 10 bars of Kirk Hammett's solo are based on E Dorian (E F♯ G A B C♯ D) along with E pentatonic minor (E G A B D) and the E blues scale, which adds B♭ to E pentatonic minor. Bars 11 and 12 feature an atonal pull-off riff, after which Kirk returns to the previous scales for the remainder of the solo, loosely outlining the chord changes. If you want to recreate Metallica's sound, you have to use a lot of distortion and pump lots of low end, as the guitar sound is very thick and bassy, especially the chords. *—A. A.*

MIX'N'MAX

Does the core of the rhythm work come from you or Andreas?

MAX CAVALERA: It's a double thing. I do a bit more than him. I just do rhythm. I play with four strings. I don't even use the bottom strings. I've been playing like that for six or more years. My favorite guitar players are real simple rhythm guitar players, like the guitarist from The Ramones, and The Edge with U2. I like Steve Jones in the Sex Pistols. I like more a rhythm person than leads. I like leads, but for myself, I try to concentrate more on the rhythm parts.

Did playing with four strings become your trademark?

MAX: It ended up being one. I played six strings when I started but when I first formed the band it was hardcore death metal with no leads at all. I used to have six strings but I didn't use them. After that, somebody else joined the band and he was doing leads. I ended up playing the rhythm with three strings. Later I put on one more string so now I'm playing four. I have a roadie that has been with me for years and he adjusts the guitar for four strings so they don't go out of tune.

Do you find it difficult to play the rhythm guitar parts and sing a different rhythm vocally?

MAX: Not really, since when we started I was jamming stuff from other people and I was always singing over it. We never had a singer. Even when we were doing covers I would take over and play the guitar and sing along. I grew up doing that. I never felt it was hard to play the guitar and sing at the same time—it's kind of the opposite. I feel it's better to do both together than just sing. There's something missing when I just to sing. Sometimes I record vocals in the studio and I do air guitar with my hands. It's so weird just to sing.

Did you start out wanting to play guitar or sing?

MAX: I just wanted to play music. I wanted to be a drummer in the beginning but then my brother [Igor] took that place. I never was a good drummer anyway.

It sounds to me like you are playing the drums on the guitar.

MAX: Yeah, man, it makes sense. When I have a rhythm in my head I almost have the whole thing going on before we put it together. In my head I have a riff and the way I want the drums to be on it. I go with the guys and say, "This is the riff" and I imagine the drums and I try to explain more or less how the drums should go. Most of the time they all agree.

Andreas was telling me you develop one riff and then follow it with another for a different song. You don't work on one song at a time?

MAX: It's unusual. I don't think any band does it like us. We throw a lot of shit together and divide it up and save some for other songs. Sometimes we steal something from another song. It's like a big salad. In the end when we go in the studio is when we put it all together for an original song. It's kind of a big mess and kind of complicated.

Outside of the percussive element, is there a Brazilian musical influence? Could you have developed this sound in, say, London?

MAX: I think the fact that we come from Brazil is why the riffs I do are a little heavier. I try to do the lyrics and think of the riff I want to put together with the lyrics. That's why I admire bands that can do that. You read the lyrics and it goes with the music just perfectly, like old Sabbath. They are the perfect example. When they do an angry song the riff is pretty angry, too.

Is the guitar another voice for screaming out against that?

MAX: Yeah, I think it is. Sometimes I play the riff and I'm screaming along when I'm not even singing; I scream the riff. It feels kind of like a weapon. It feels like I have a gun. You feel a little more powerful when you have a guitar in your hands.

like to change them a lot and think about ideas. We do every song together as a band. It's not separate. Putting together the whole album of pieces was not a conscious decision, like you say. It was more natural to feel what was good for a part and what was not.

But you knew you weren't going to play speedy solo lines?

ANDREAS: I didn't want to play typical lead guitar. Most of the parts I came up with in the studio; I had to learn the solo again to play live. I like it more like that because it gets more of a characteristic sound. I use more dissonant chords.

On "Propaganda" you get a great dissonant sound.

ANDREAS: It's just three notes with the open E string ringing. I don't know the other notes but that was the first song we did for this album. We played this song live when we toured with Ozzy. We start with the guitar because I always like to mess around with different noises and different sounds.

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